House & Garden

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FALL PLANTING GUIDE

OCTOBER 1917
CONDÉ NAST & COMPANY *inc. Publisher*
PRICE 25 CENTS

STYLE TENDENCIES *in* NEW FURNITURE

A COLLECTION OF INTERESTING PIECES WHICH SHOW THE HEIGHTS THE MODERN DESIGNER IS ATTAINING—*From Berkey & Gay*

Restful informality attends the combination of these new, historically inspired pieces

This new Span-Umbrian furniture, with all the dignity and richness of colorful mediæval days, fits graciously into the modern home

Simple lines and the delicate touch of fine carving recall the beauty of old France

TODAY there is a decided tendency toward furniture which preserves adequately our artistic heritage in design, and which, at the same time, is expressive of our vigorous modern life.

HOW THE NEW NOTE IN THE LIVING-ROOM ORIGINATED

The more closely we analyze the modern treatment of the living-room, the more clearly we see that the newest tendency is towards a combination of varied styles.

That we are attaining in this country much of the informal, intimate background of the English living-room is due to the ability of our gifted American designers. From Berkey & Gay furniture it is possible for you to select pieces that are inspired by different historical periods, yet which have that kinship which makes their combination successful.

A DISTINCT DEPARTURE IN THEME FOR THE DINING-ROOM

One designer has struck a genuinely refreshing note in dining-room furniture as is evidenced by the illustration in the center.

This style is the latest expression of the originality of Berkey & Gay's designers. Back to mediæval Spain they went for the motif and so successfully have they bodied forth their new creation, that it stands today as the most vital modern representation of Spanish art in furniture.

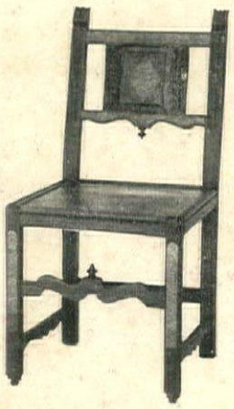
In every piece of this new Span-Umbrian furniture, one notices a material departure from generally accepted forms. A delightful court cabinet replaces the conventional china closet, while the novel linen chest is convenient and extraordinarily attractive.

THESE NEW PIECES FOR THE SLEEPING-ROOM EXPRESS FINE OLD IDEALS

Perhaps the most difficult task fashion imposes upon the furniture designer today is the re-creation of historical ideals. Observe how successfully it has been accomplished in this new conception of the Louis XVI style—that design whose restful simplicity was welcomed by the gay court of Marie Antoinette, weary of ornateness. Just so, we find in this modern interpretation the welcome simplicity, the harmony, that give unending satisfaction.

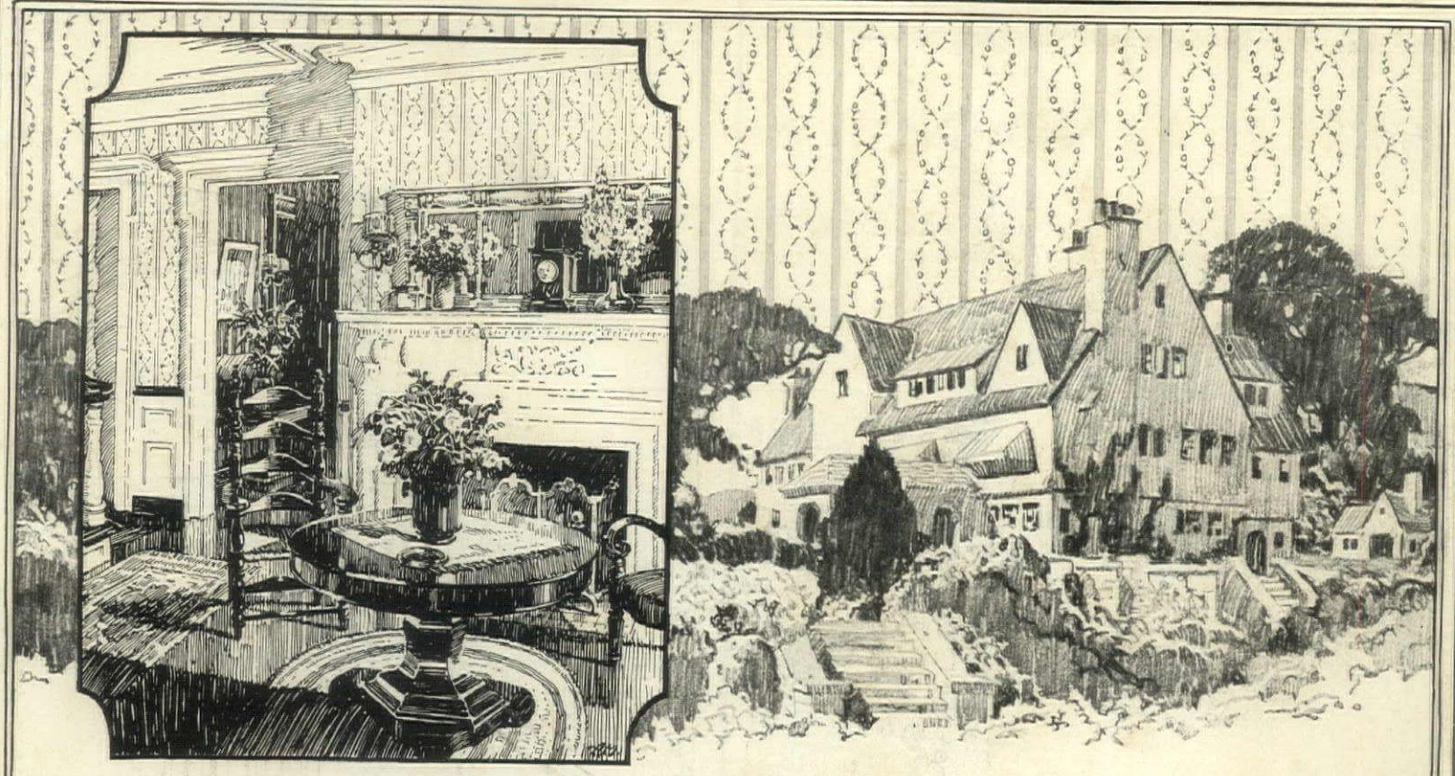
Write Berkey & Gay for the name of a shop near you where you may see their new work, or ask at your favorite shop for a letter which will admit you to their permanent Exhibitions in Grand Rapids or New York.

BERKEY & GAY FURNITURE



What room would not gain distinctive charm from any of these interestingly varied new pieces, gracefully designed, beautifully carved?

Their Leaflet Library will save you mistakes—costly ones, perhaps. This consists of intimate talks on the new treatment of rooms, illustrated with over 500 pieces of furniture. It will be sent to you for $1.00. Write Berkey & Gay Furniture Co., 186 Monroe Avenue, Grand Rapids, Michigan.



New Wallpaper Prepares Your House for Winter's Social Activities

NATURE takes on her annual coat of tan, and the theatre of social recreation simultaneously moves indoors. Guests there will be in legion—critical, observing guests.

The house must look its best. Particularly the interior. Wallpaper will *put* it at its best. Newly papered walls and ceilings lend charm and cheer to the whole house.

Chase the gloom from every room with sensible, economical wallpaper. The change can be made quickly and at minimum cost.

That living-room, that dining-room — make them smile again. Wallpaper will do it.

There's probably not a room in your house but that would welcome the transforming touch of wallpaper in the hands of an experienced decorator.

Wallpaper has innumerable advantages. Carefully chosen patterns conceal all those little irregularities present in even the best-built homes.

Wallpaper accentuates the beauty of the woodwork. It permits that individuality of expression so essential to the person of refinement. It meets every requirement of interior decoration—meets it effectively.

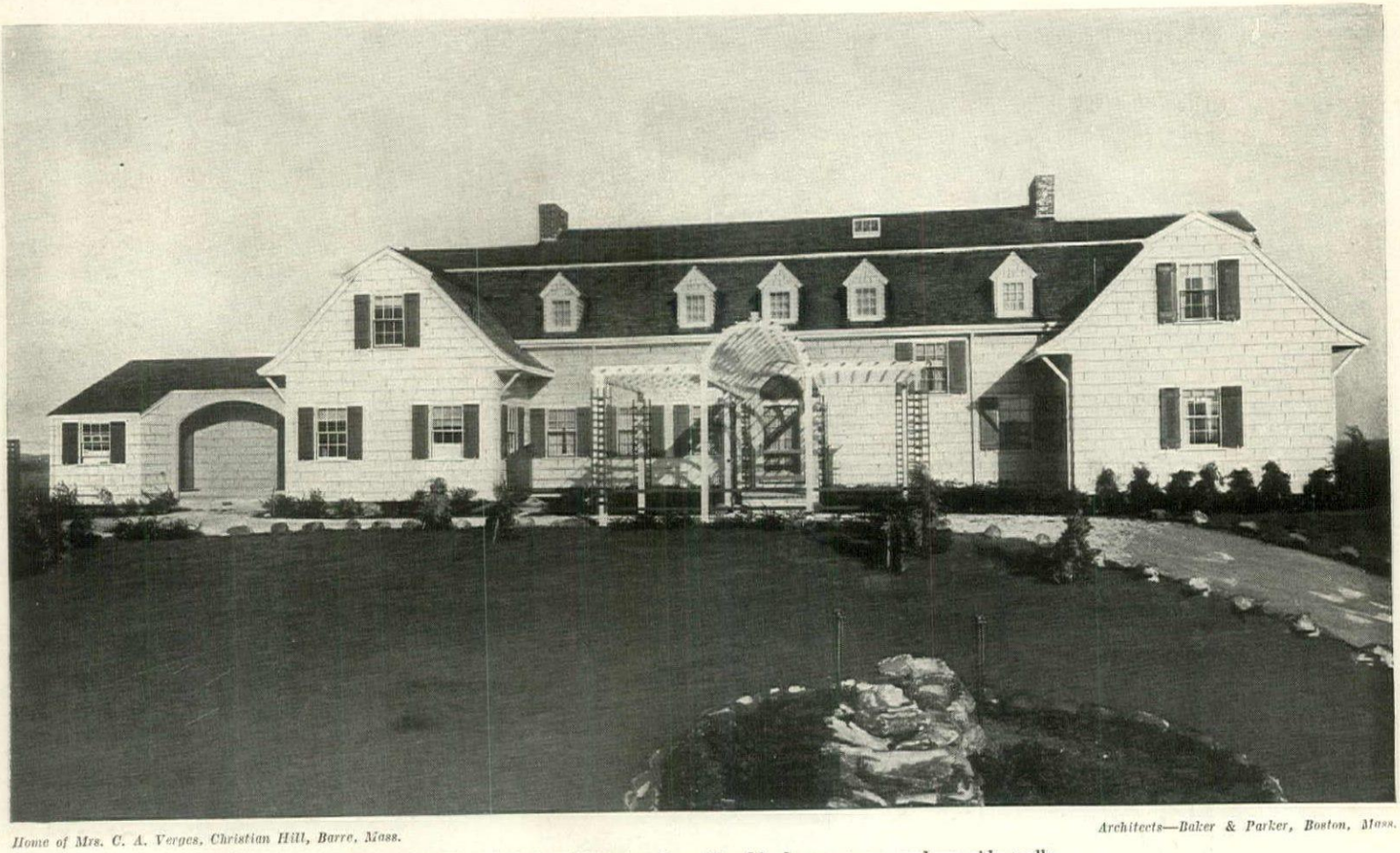
Interior decorators and wallpaper dealers are now showing authentic 1918 styles in wallpaper. At probably no other time in the year will their stocks be so nearly complete, so diversified.

Consult your decorator now with views to having those rooms repapered—if not the entire house, at least that portion of it that seems to need it most.

Remember—wallpaper is the satisfactory transformer.

Wallpaper Week is October 1st to 6th.
1918 Styles are now on display.

ALLIED WALLPAPER INDUSTRY
Central Office, 169 Madison Avenue, New York



Home of Mrs. C. A. Verges, Christian Hill, Barre, Mass.

Architects—Baker & Parker, Boston, Mass.

"CREO-DIPT" 24" Stained Shingles for wide shingle exposure used on side walls.
Color—Dixie White for whitewash effect.
"CREO-DIPT" 18" Stained Shingles in weathered gray used on roof.

Furnished by
CREO-DIPT COMPANY, Inc., North Tonawanda, N. Y.
Sole Manufacturers.

DOOR HANDLES

A few of our large assortment of modern designs. The most salable line on the market. Circular JK 82 illustrates the entire line. Sent on request.

P. & F. CORBIN
Division
The American Hardware Corporation
NEW BRITAIN, CONN.

P. & F. Corbin of Chicago — P. & F. Corbin of New York — P. & F. Corbin Division Philadelphia

A Great Opportunity

From present indications (September 17th) it appears that the intending planter of ***Holland Bulbs,*** Hyacinths, Tulips, Crocus, etc., will be grievously disappointed this Fall.

None of these bulbs, which usually arrive here in late August, has yet appeared, and while it is claimed that one bulb steamer sailed before the embargo was placed, there is no further definite news of it, and one report has this steamer recalled.

At best, this country will receive but a portion of its usual allotment if any, and planted late as they must necessarily be, the planter's success will be in diminishing measure.

Your beds being ready, why not plant this Fall at least a few modern Peonies, and by planting

PETERSON'S PERFECT PEONIES

(acknowledged the world's standard) from now until the ground freezes, you will be assured of having a splendid display of superb flowers early next Summer.

And if you place these in your permanent bulb beds, they may be safely transplanted next Fall if desired. *And, too, unlike Holland Bulbs, they will not "run out", but will continue to increase year after year.*

CATALOG ON APPLICATION

GEORGE H. PETERSON

Box 30 *Rose & Peony Specialist, Fair Lawn, New Jersey*

Home of Clarence A. Earle, Copeland Heights, Toledo, Ohio. *Architects—Mills, Rhines, Bellman & Nordhoff, Toledo.*

Thatched "CREO-DIPT" Stained Shingles used for Thatched Roof. Color as weathered straw.

Furnished by
CREO-DIPT COMPANY, Inc., North Tonawanda, N. Y.
Sole Manufacturers.

Working drawings of construction of Thatched Roof, standard specifications and instructions for design and construction of same, furnished on request by manufacturer.

Don't pay a nickel each for

Peaches and Pears

when you can pick them, ripe, off the trees

Fruit picked ripe from the trees is far superior in taste to that which you buy from the vendor's stand. Such fruit is generally picked green and allowed to ripen in transit. Fruit, deprived of the nutritious sap from the mother stem, sometimes for weeks, can never equal the luscious flavor of that freshly picked.

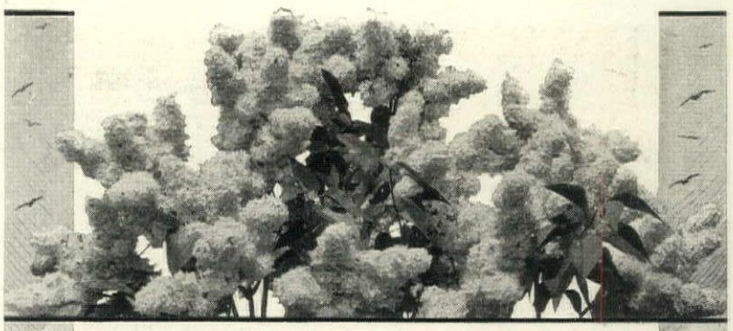
Go into partnership with Nature and let her provide winter luxuries for your table. Grow your own fruit and enjoy jams, preserves and jellies when fruit is scarce. Your home grown, home made preserves are infinitely superior to the higher priced "canned" varieties.

But when you plant, take care to plant sturdy stock of proven merit, that your forethought, expense and effort may not be expended in vain.

Hicks fine fruit trees, berry bushes, grape vines and strawberry plants are all of pedigreed strain. The most expert care has been devoted to growing hardy, healthy stock which is now just right for transplanting. Don't fail to plant a few currant, gooseberry and raspberry bushes.

Hicks fruit trees planted this fall will *gain a year's* growth over those put out next spring. You take no chance of loss because we assume all risk. *Hicks trees, big and small, are guaranteed to grow satisfactorily.* Send for catalog.

Hicks Nurseries, Westbury, L. I. Box Q Phone 68



Farr's Superb Lilacs

For Fall Planting

Lilac-time is springtime at its best. One can scarcely conceive of a spring garden without Lilacs; every bush a mass of glorious colors, and filling the air with delicate fragrance.

Seemingly perfect, as were the old purple and white sorts, the master hybridizer, Victor Lemoine, touched them with his magic hand, and lo, from them a multitude of glorified forms and new colors appeared, with individual flowers and trusses more than doubled in size; with varieties early and varieties late, thus considerably lengthening the blooming season.

Ellen Willmott, with pointed trusses a foot in length and snow-white flowers nearly an inch in diameter; **Belle de Nancy**, soft lilac pink; the splendid early flowered giant, **Leon Gambetta**, with semi-double flowers almost as large and as perfectly formed as tuberoses. These are but a few examples of the more than 100 new varieties that I grow **on their own roots** at Wyomissing. All these new Lilacs are unusually free bloomers—far surpassing the old sorts. If you wish these rich blooms in your garden next spring, the plants must be **set this fall.**

Farr's Hardy Plant Specialties

(Sixth Edition, 1917-1918) describes Lemoine's new Lilacs, Deutzias, Philadelphus, Japanese and German Iris, more than 500 varieties of Peonies, Evergreens, and Rock-plants. 112 pages of text, 30 full page illustrations (13 in color). A book of distinct value to garden lovers. If you do not have a copy of this Sixth Edition, send for one today.

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are always grown on their own roots. 66 years' experience. Satisfaction and safe arrival guaranteed. Our instructive book, **Dingee "Guide to Rose Culture,"** describes over 1000 varieties of roses and other flowers and how to grow them. It's free. Send today.

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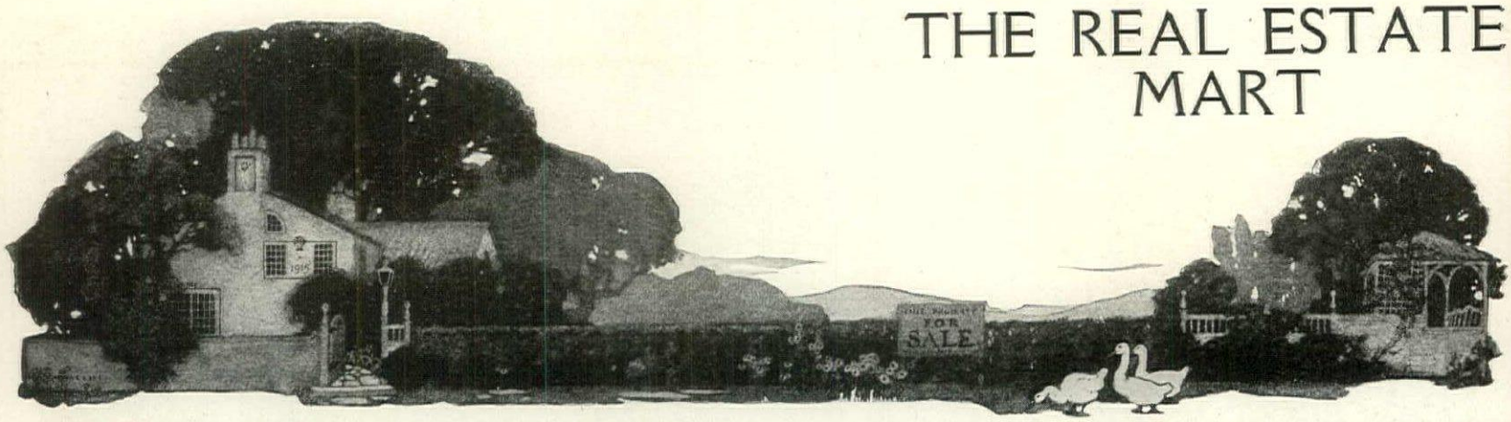

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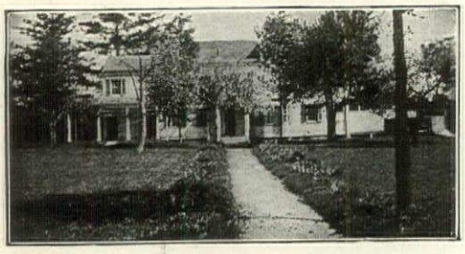

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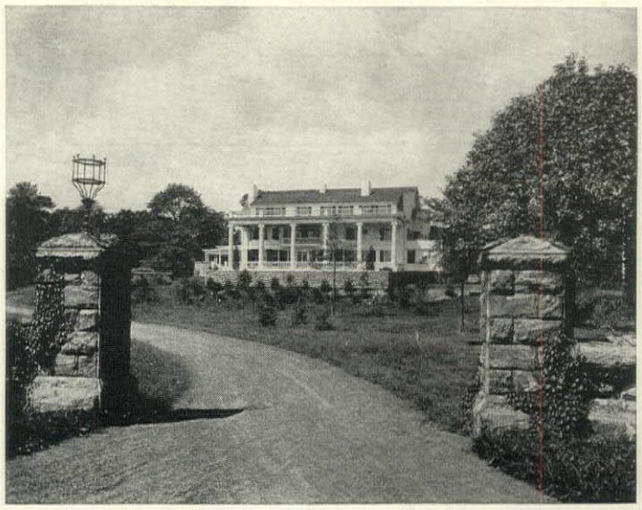

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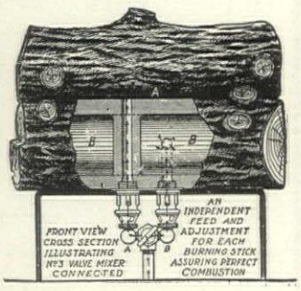

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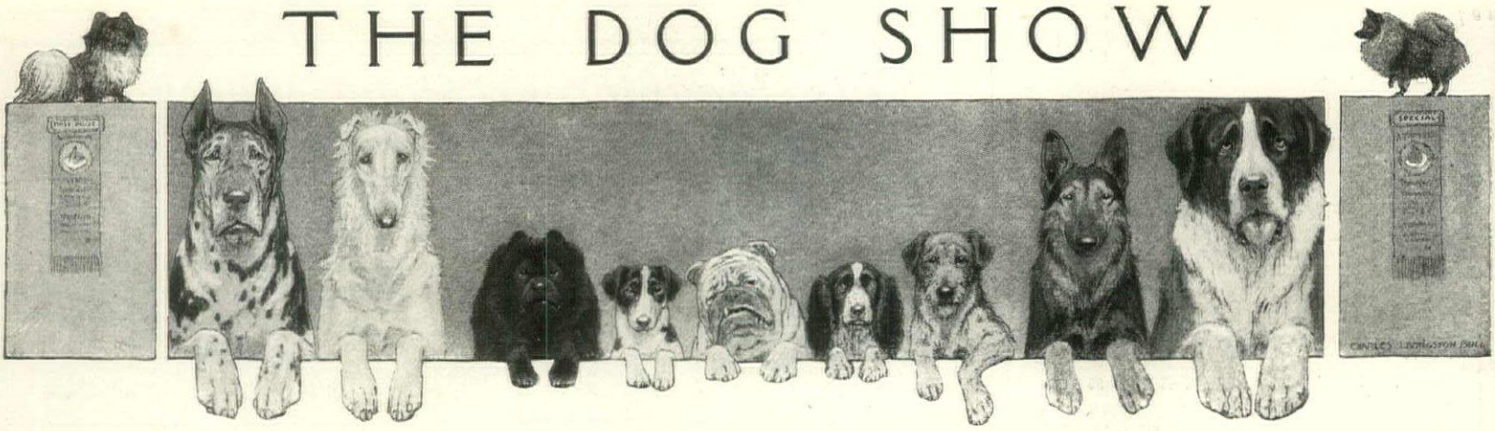

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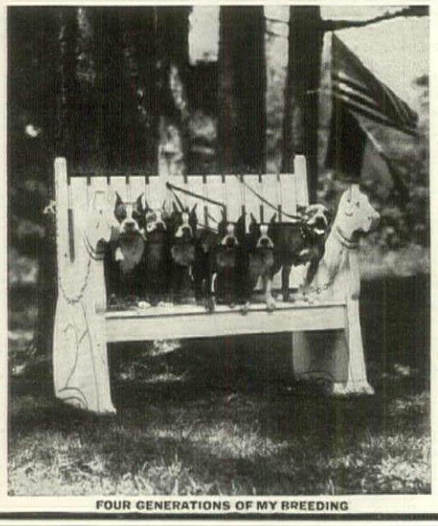

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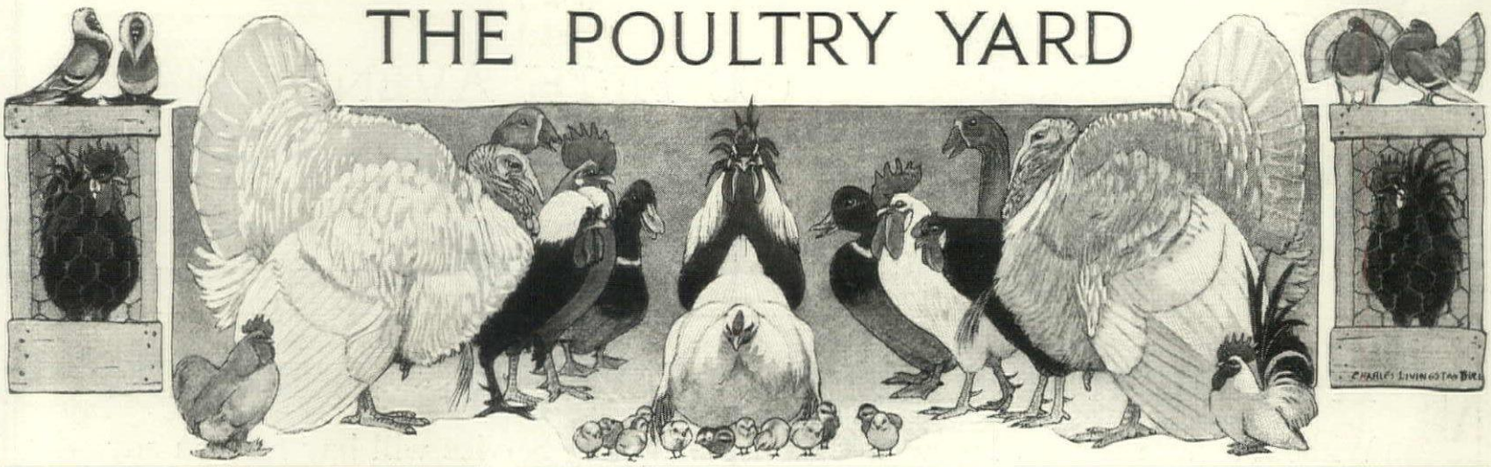

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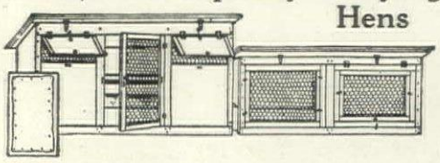

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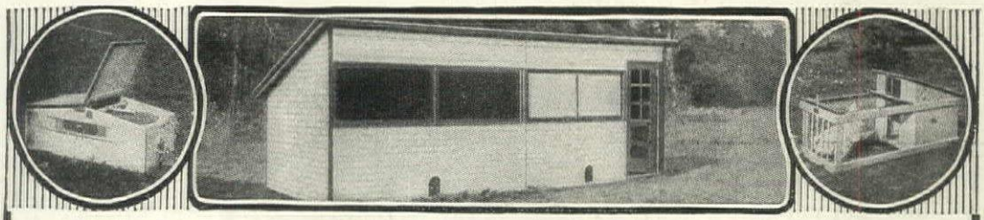

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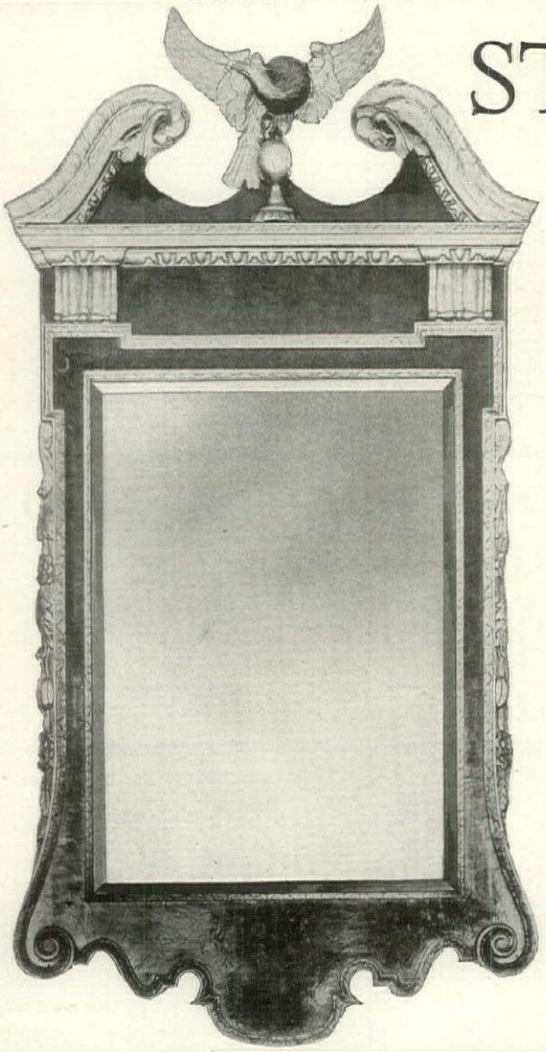

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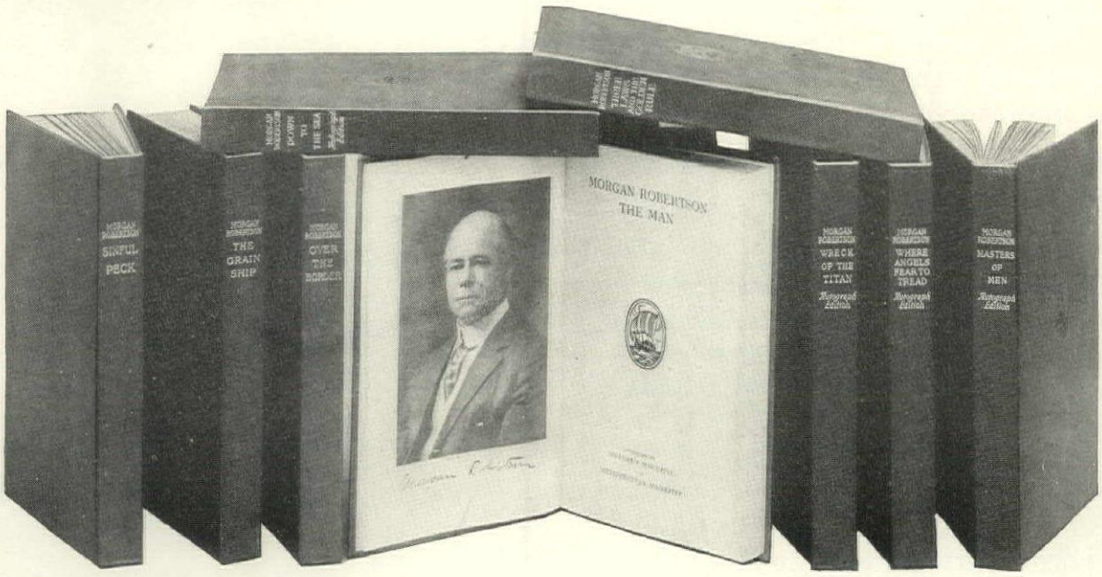

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A cave man's house was just four walls and a dog. Today the house is the family over-soul, in stone and shingles. The family reveals itself in everything from gatepost to windowbox.

Are you getting ready to express yourself architecturally? Are you deep in the thrilling problem of half timber, versus stucco-on-metal-lath? Are you a bit bewildered as to where to put the greenhouse? Or what makes the ideal background for a brown-eyed blonde?

How about getting the advice of fifteen architects, nine decorators, two manufacturers of house fittings, one Yale professor and four gardening experts? No! You don't have to invite them to tea! They've already expressed themselves in

NOVEMBER

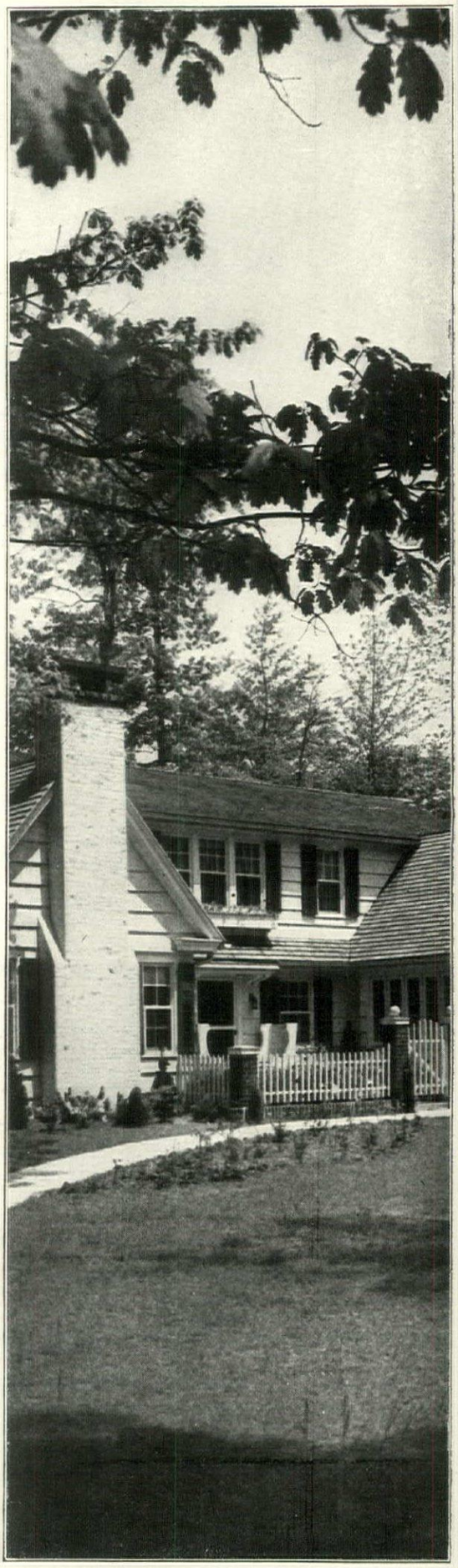
House & Garden

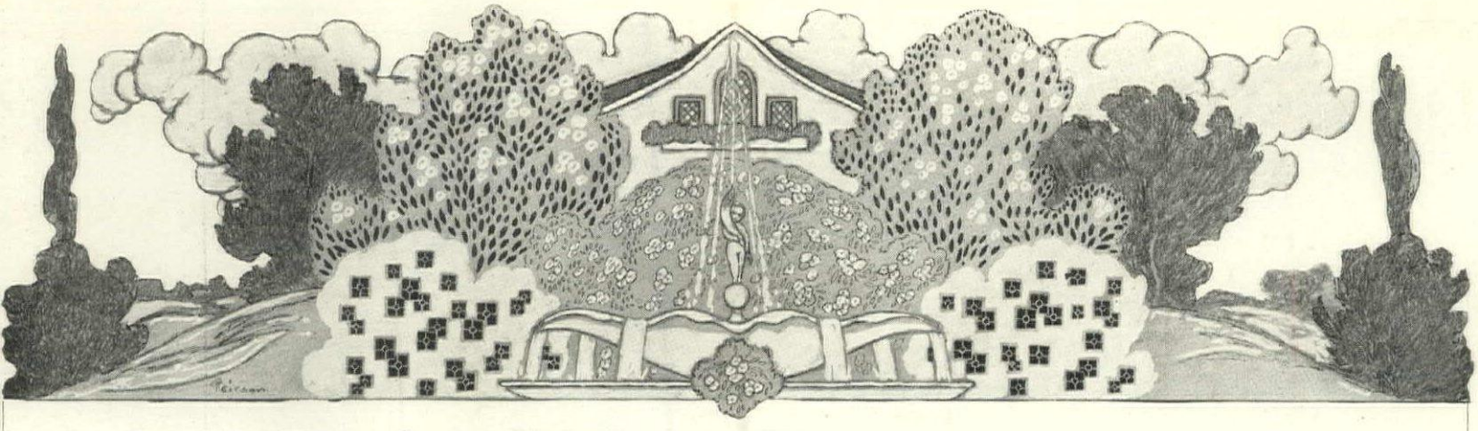
The House Planning Number

What to expect of the architect; the decorative value of woods; which of the new hanging fabrics will fill your need; orchids that will grow for a smile; a Korean chest that will give the note of aloofness, of Oriental mystery that you've been looking for—these are just a few of the things that House & Garden has induced the thirty-one experts to tell you about in its November issue.

25 cents a Copy *$3 a Year*

If you haven't yet subscribed to House & Garden, remind your newsdealer to keep a copy of the November issue for you. So many people are thinking about building now that the House Planning Number is bought up early on news-stands.





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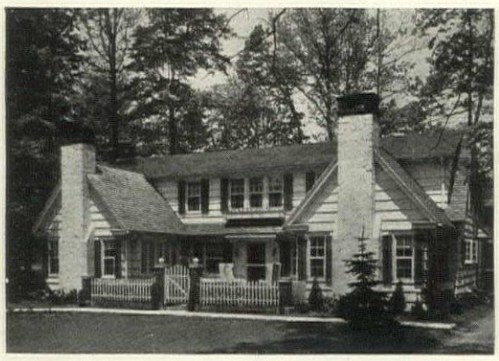
PLANNING THE HOUSE

THE two questions that arise when one starts to plan a house are: "What kind of a house does my life need?" and "What sort of a house will I be most satisfied with?" Of course there are hundreds of other questions, but these two are fundamentals. And because they are fundamental, the next issue of House & Garden has tried to present as many types and sizes of houses as possible and to explain the facilities and advantages of each. Half-timbered houses, stucco-on-stone, stucco on metal lath, brick, shingle, clapboard. Houses with big chimneys and little chimneys, houses costing a considerable sum and houses of moderate cost, all of them good architecturally, all good to live in.

To make house planning still easier, there will be articles on what to expect from your architect, how to plan for a greenhouse attached to the residence, how to handle the problem of the ceiling, and how to know and appreciate the decorative value of woods.



There is a little vest pocket house in November, made of shingle, built around a court. The very sort of house you hope some day to build

Planning the inside of the house is just as necessary as planning its architecture. Rooms must be the sort one's life demands, the sort one is most satisfied with. Suggestions for such rooms will be found in the Little Portfolio, in the article on Italian chairs, on the use of Korean chests in the modern home, the hanging of Spanish coverlets, the use of lace in interior decoration and the assortments of new pillows that the shoppers have gathered.

Planning the garden is the third problem for the complete home—the garden outside and the garden indoors. For the garden indoors there can be orchids—you will read of those easiest raised—and all manner of greenhouse plants. There will be trees on the lawn, and these too are considered in this issue.

It is difficult, *mes frères*, to tell in the short space of 387 words all the remarkable features of this House Planning Number, to tell of the expert who tells how to buy fabrics, and the article on slate roofs, and . . . Patience! It will be out before October ends!

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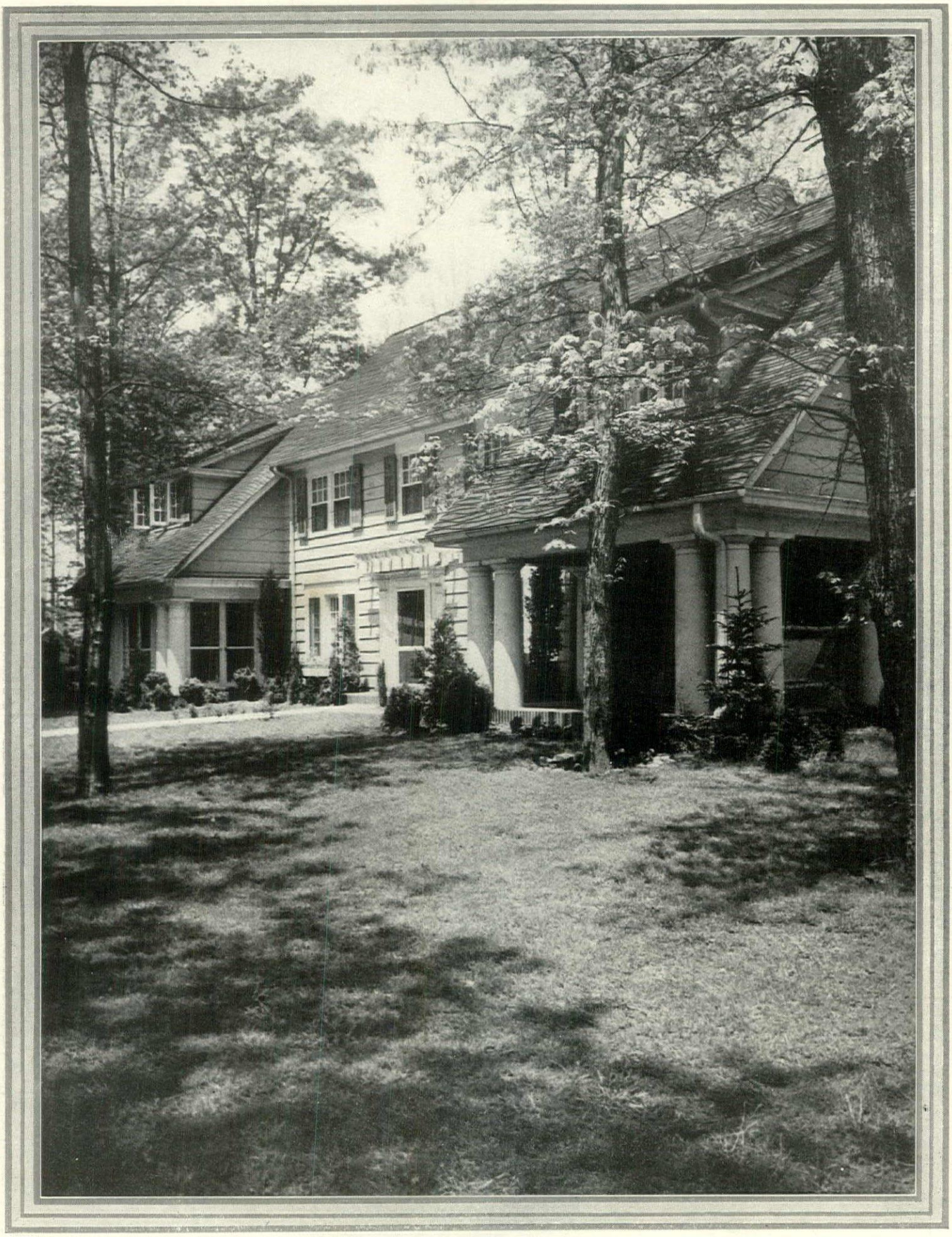


Gillies

A WHITE HOUSE IN THE WOODS

The walls are clapboard painted yacht white. The blinds are green. And the thatch shingled roof fades off into the branches with a green stain that the weather is daily softening. This is a scheme of a white house in the woods, the residence of A. W. Lippincott, Esq., at Kensington, Great Neck, L. I. Chester A. Patterson was the architect

IN SOUTHERN GARDENS

The Log of a Wandering Through Some of the Old and New Gardens of Louisville

A. CARTER GOODLOE

.....When ages grow to civility and ele-ancy, men come to build stately, sooner than garden finely, as if gardening were the reater perfection."

—Francis Bacon, "Of Gardens."

TO the truth of this observation by the grand old lover of gardens, Louisville n bear witness. From ante-bellum days she as been known as a city of "stately," ample sidences. But not until recently have her ardens grown to a "civility and elegancy" ommensurate with her homes. There were former times, of course, even within the art of the city, many old-fashioned gardens, tractive with a sweet, unkempt southern lux-riance, a varied mass of blooms and flower-g shrubs; but of the finished, *soigné* gardens, ch as one sees in the north and east, not one. Only with the comparatively recent creation handsome country places about Louisville, ong the shore of the Ohio and in that herokee Park which Olmsted has pronounced to be one of the most beautiful natural parks in the United States, has the garden of this particular part of the south come into the full-ness of beauty. Buffalo, Boston, New York and other eastern places have been levied upon for landscape architects to plan and perfect these "blue-grass" gardens, and the results, in most cases, have been charmingly successful.

Types of Southern Gardens

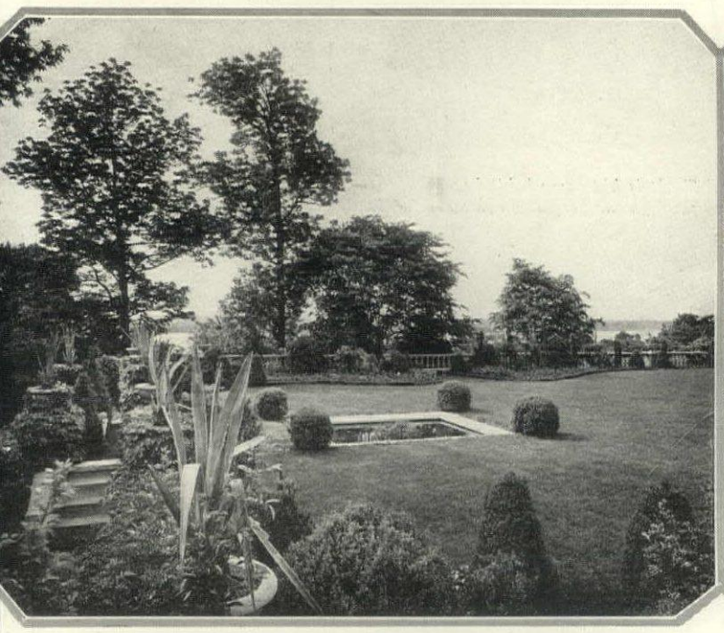
Two distinct types of gardens are seen about Louisville—one the old-fashioned, indigenous type, retaining an old-time, mellow loveliness, but perfected, brought up to date. The other—that of the modern garden, the exquisite product of generous means put at the disposition of landscape artists molding to their elaborately charming designs a peculiarly beautiful and fertile country.

It would be hard to say whether the gardens of those estates along the banks of the Ohio with their wonderful views of the broad river, or those from which the lovely wooded slopes of Cherokee Park are visible, are the most admirable. All have a fascination of their own.

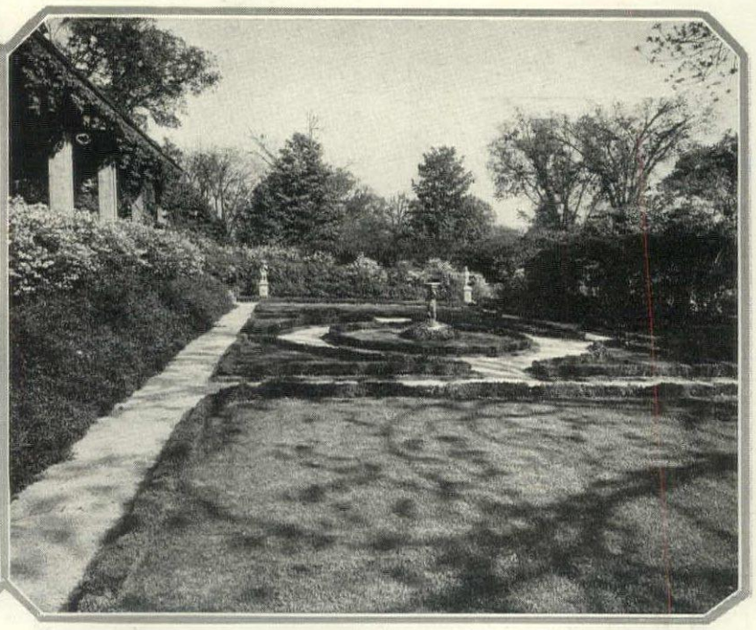
One of the most successful of the former is at "Winkworth," the home of W. E. Chess, Esq. The Buffalo landscape artist who designed this garden must have offered up a prayer of fervent thanksgiving at the perfect setting he found ready to his hand.

This garden, situated at only a moment's walk from the house, is yet completely detached from any architectural impositions. It is exquisitely complete in itself. A path, defined by splendid old box, leads to a shallow flight of stone steps from which one instantly gets a full view of this garden lying below and the delightful pool in the center. I know of no other garden about Louisville that strikes a deeper note of simplicity and informality, of tranquillity and privacy.

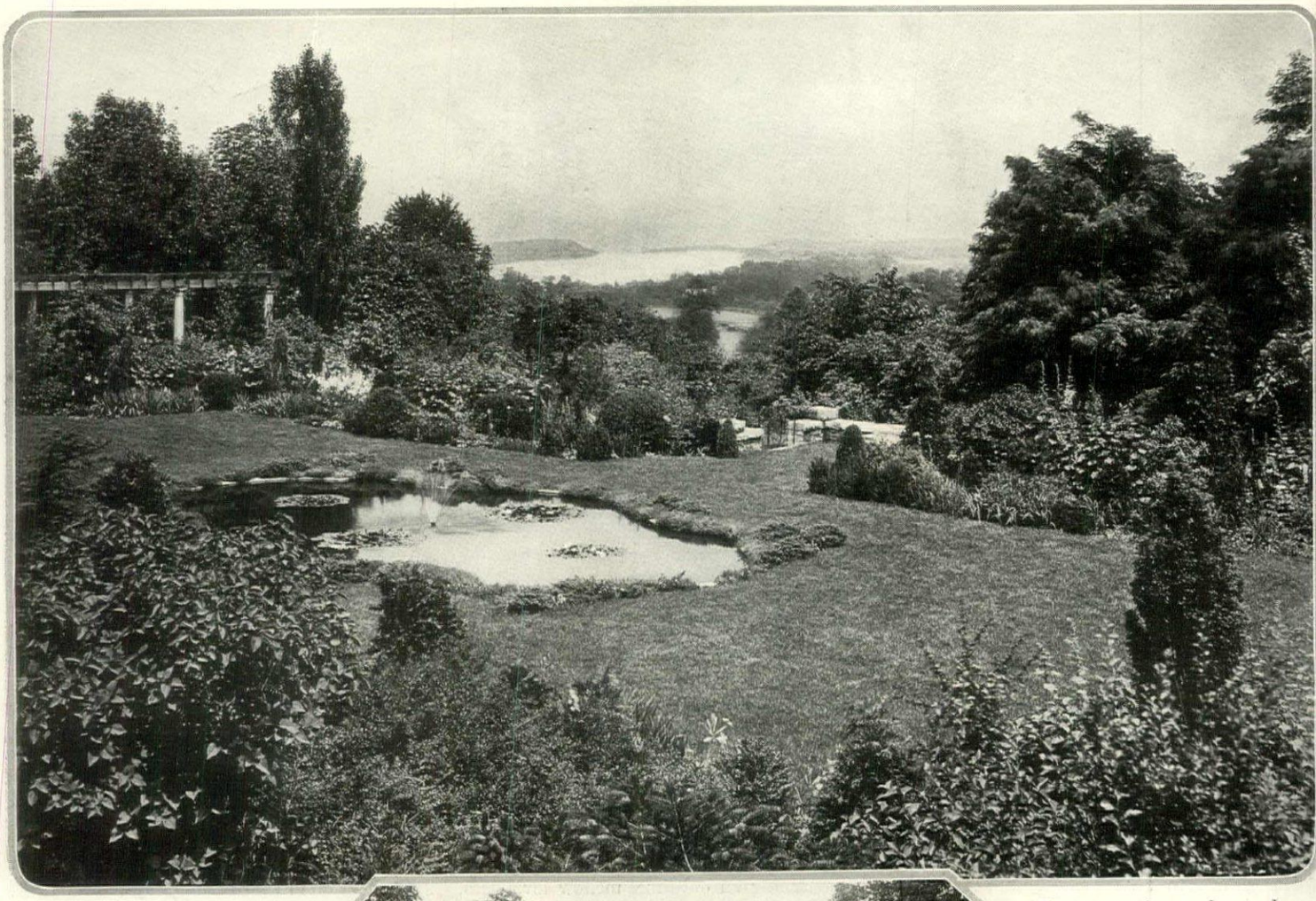
Evergreens of all varieties encircle this garden, forming an irregular, dark, cool background against which Madonna lilies stand straight and fair, and foxgloves, Canterbury bells, hollyhocks, the exquisite belladonna, delphiniums, Japanese poppies, lilacs, corn-



The great elevation of the terrace garden at "Lansdowne" and its outlook over the broad Ohio give it a peculiarly tranquil atmosphere



Among the notable "river gardens" in the city is the formal sunken garden at "Fincastle," home of Alexander Pope Humphrey, Esq.



The garden at "Winkworth," home of W. E. Chess, Esq., is the old-fashioned, indigenous type, of a mellow loveliness, perfected and brought up to date. It commands the farther reaches of the Ohio

flowers, iris, roses and a wealth of other flowers glow and burn.

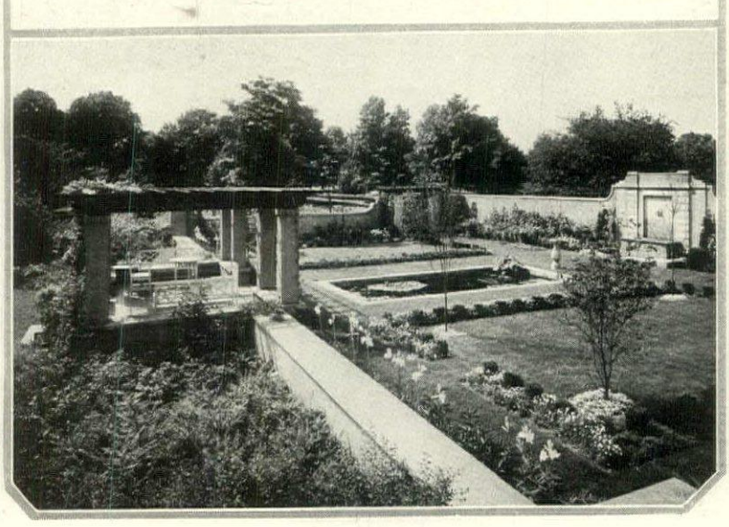
The simple, natural beauty of the plan of this garden coupled with the apparent irregularity of the planting and the luxuriance of its rich color scheme, are really enchanting. Here nothing is forced, nothing distracts the eye and the interest to the exclusion of the garden as a whole. The pool in the center has entirely the effect of nature with its concrete contours softened and almost concealed by masses of creeping Japanese juniper.

A flowery afterthought to this lovely garden is the very wilderness of bloom stretching beneath it on the far side and reached by descending the stone steps just visible in the photograph. Here one literally walks upon a carpet of violets, while rambler roses, syringa and lilacs make the air heavy with sweetness.

"Lansdowne"

Still farther up the Ohio shore, at "Lansdowne," the home of S. Thruston Ballard, Esq., member of the committee working with the National Council of Defense on Economics, the landscape artist has had the happy thought of

Imagine just happening on "Edgecomb!" It is hid away behind walls, and you gain entrance through the pergola on this side



The approach to the garden o "Bushey Park," residence of C. T Ballard, Esq., is a veritable pilgrim age down stately walks and throug an iron grill gate to the restful sim plicity of the broad tapis vert

making the terrace to the left o the house, the setting of a garden Around the vine-covered balus trade enclosing this terrace garden are great beds of pansies of heliotrope, of begonias, o standard roses, bordered wit close clipped box. Stone step lead picturesquely down to a lowe level of greensward. From th rose-entwined "look-outs" of thi charming terrace, one catches re freshing glimpses of the Ohi flowing far below. The tranqui note, which of all others is th most desirable in the garden, i here delightfully in evidence.

"Fincastle" and Others

Among others of these "rive gardens" which are especiall worthy of note are the forma sunken garden at "Fincastle," th home of Judge Alexander P Humphrey, and the garden a "Bushey Park," the estate o Charles T. Ballard, Esq.

"I do hold it, in the roya ordering of gardens, there ough to be gardens for all the month of the year, in which, severally things of beauty may be then i season." One instinctively think of that artless, magnificent com mand of the great Bacon, whe

walking in the garden at "Gardencourt" overlooking Cherokee Park. Such a wealth of changing, lavish bloom, such generous amplitude of setting and ornament, but all so deftly subordinated to natural beauty and good taste!

When strolling under the rose-covered pergolas one is further reminded of the canny writer "Of Gardens." "For the side grounds you are to fill them with variety of alleys, private, to give a full shade, some of them wheresoever the sun be. You are to frame some of them likewise for shelter, that when the wind blows sharp you may walk as in a gallery."

On two sides of this delightful garden, one may walk "as in a gallery." These pergolas, running east and west, terminate in charming tea-houses connected by a curved pergola. Between them plays a fountain in bronze designed by the late Helen Farnsworth Mears.

In June the predominant note of this garden is white. Perhaps it is this fact that makes it a peculiarly lovely "morning garden."

Near "Gardencourt" is "Edgecombe," the home of F. M. Jackett, Esq., where we find a garden that is not only charming, but a surprise. The noted landscape artist of this garden believes in surprises and his success justifies his faith. One comes upon this "secret garden," at the end of the grassy walk quite unprepared for it. It is enclosed in high walls — covered here and there with the lovely, prolific Hiawatha rose — which make an effective background for the flowers flaunting their colors against them.

At one end of the garden the prevailing note is white — long rows of lilies and, opposite, the magnificent white Miss Lingard phlox. An effective combination of pink and white double hollyhocks and belladonna is seen on the north side near the fountain while a great bed of Van Fleet and Silver Moon roses nod at the west end. Wistaria and Mrs. Walsh roses cover the pergola.

This garden is only three years old and has made a splendid beginning but, of course, for many years yet it will steadily grow in beauty and luxuriance before it comes to its best.

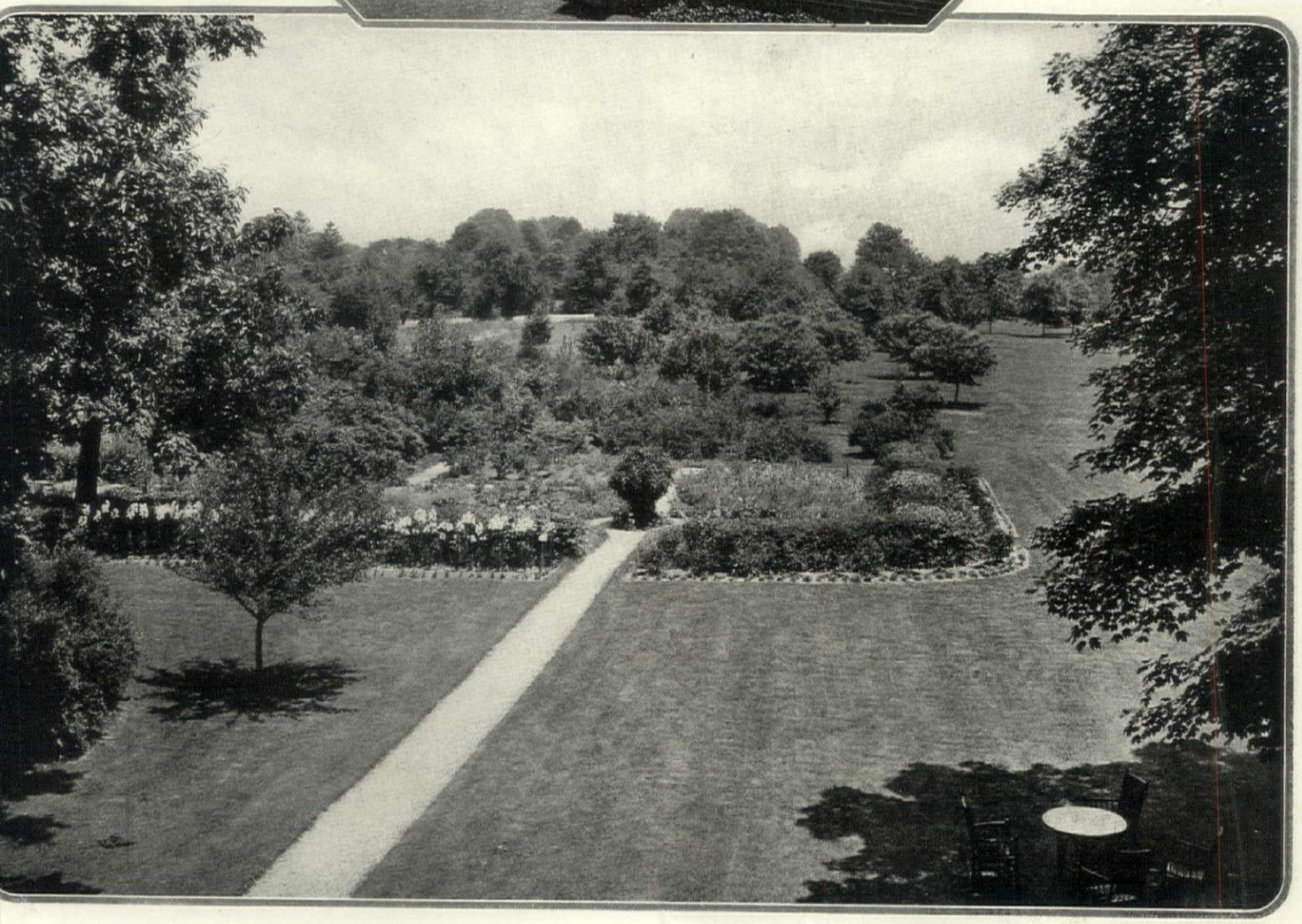
Of the charming, old-fashioned type of garden, so much seen about Louisville, two of the most delightful are the gardens of Mrs. Harry Bishop—who is by way of being a great amateur of the

(*Continued on page* 64)

"Oxmoor," the home of William Marshall Bullitt, Esq., was laid out originally in 1787. The tree at the end of the walk is a pecan

Along two sides of "Gardencourt," the home of the Misses Norton, runs a galleried pergola with a tea house in the corner. The predominating June color is white

One of the most attractive old-fashioned gardens in Louisville is that of Mrs. Harry Bishop, who is well known as an authority on the culture of peonies



The architect's careful study of the texture and color of the materials, and the projections and reveals of cornices, mouldings and surfaces resulted in some rather unusual shadow effects. This is especially true of the dining porch which connects with the terrace on the south overlooking the garden. Above, a loggia serves the double purpose of sleeping porch in summer and sun parlor in winter

THE RESIDENCE OF WALTER M. SCHWARTZ, *Esq.*

CHESTNUT HILL, Pennsylvania

ROBERT R. McGOODWIN,
Architect

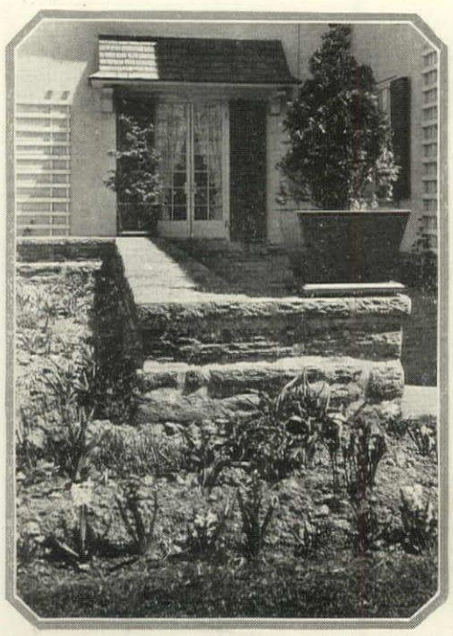
Photographs by Roger B. Whitman

♦

The house is built of local stone covered with smooth plaster. Dressed surfaces of this stone appear in the base and at some of the openings, giving the façade character and solidity. The architecture is generally the modern English country house style with Italian and French touches worked in. Every living room, except the service, overlooks the garden and enjoys the southwestern exposure, which is cool in summer and warm in winter. Large French windows and a general increase in fenestration over that on the north side can be noted on this façade

In the composition the service wing and garage are segregated, with the service yard between, making a convenient arrangement and one that does not detract from the main entrance on the drive. The rounded doorway with its dressed stone trim and white paneled woodwork adds interest to this entrance, interest that is further enriched by the touch of wrought iron in the lamp and the row of casement windows placed directly above

he terrace is defined by a low stone ping accented with formal bushes boxes placed at regular intervals. imple lattice has been used to relieve e white walls. The terrace door is sheltered by a hood



he entrance is on the north façade; erefore the small fenestration serves e double purpose of protection ainst the winter cold and conserv- g the privacy of the owner. At the me time it provides big, unbroken all spaces, creating an air of dig- ty and staunchness. The chimney acks afford an interesting study. heir scale and style are in perfect eping with the rest of the architec- ral detail. Slates, laid irregularly, ake a roof of rich color and texture. ich details in composition, whether a large house or a small, measure the success of its architecture

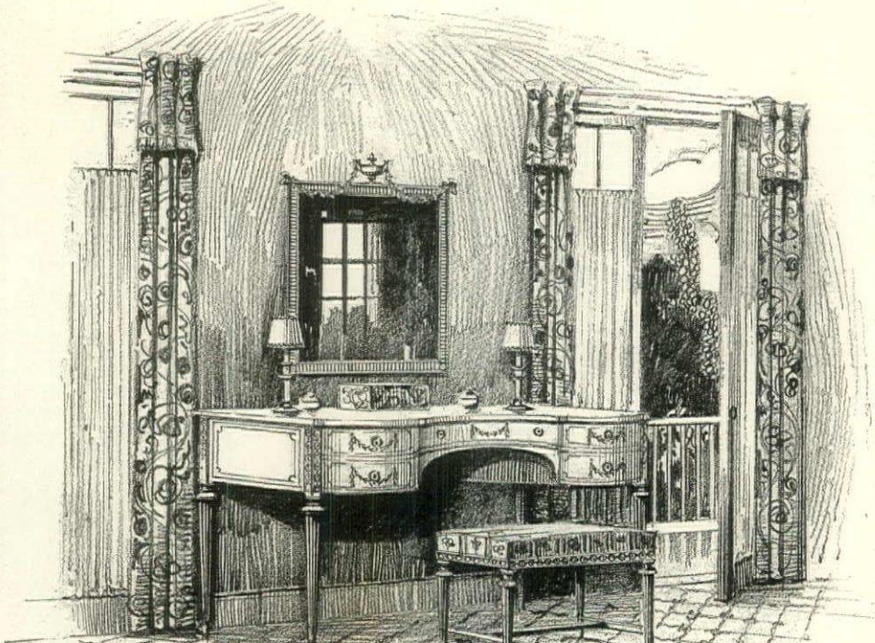
THE FOUR CORNERS *of* THE GUEST ROOM

Bed, Chaise Longue, Desk and Dressing Table—These Create Complete Comfort and Convenience in the Lodging for the Night

E. L. H. RENNIE

THE guest room is a gauge of a host's hospitality. Modern ideas of comfort and convenience have killed forever the cold and forbidding "spare" room of a past generation.

Each of us, at least such as is of New England origin, has recollection of a chilly north chamber whose shades were continually drawn, of a corner washstand and of an old mahogany bed of huge dimensions. In spite of a faint delightful smell of old lavender from the linen and the prim crispness of muslin curtains, an atmosphere of restraint and frigidity pervaded all. It was a room in which to pass the night, nothing more; there was no temptation to linger longer than absolutely necessary.



Beresford Stanton

Almost the first essential the guest wishes for is a dressing table with commodious drawers and broad mirror. It should have adequate lighting facilities

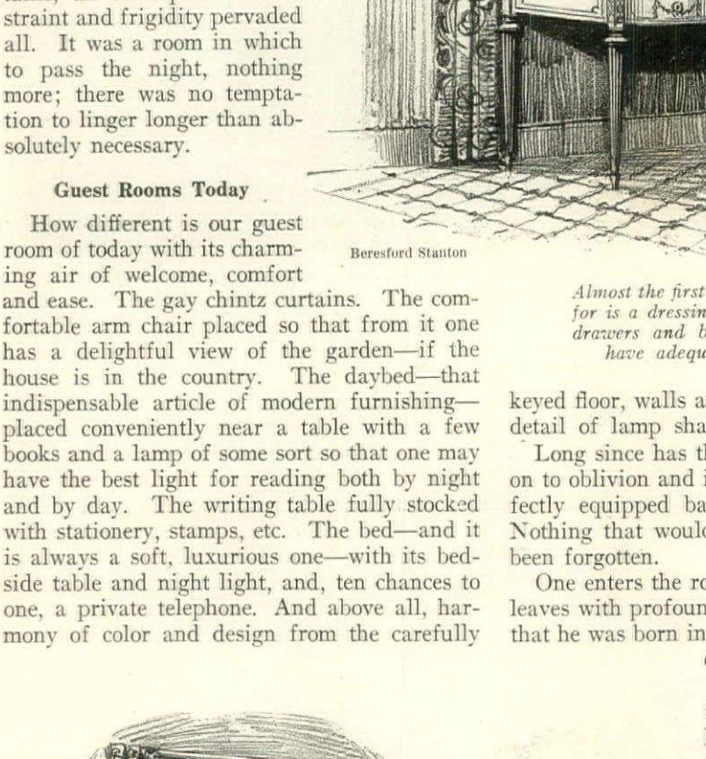
Guest Rooms Today

How different is our guest room of today with its charming air of welcome, comfort and ease. The gay chintz curtains. The comfortable arm chair placed so that from it one has a delightful view of the garden—if the house is in the country. The daybed—that indispensable article of modern furnishing—placed conveniently near a table with a few books and a lamp of some sort so that one may have the best light for reading both by night and by day. The writing table fully stocked with stationery, stamps, etc. The bed—and it is always a soft, luxurious one—with its bedside table and night light, and, ten chances to one, a private telephone. And above all, harmony of color and design from the carefully keyed floor, walls and hangings to the smallest detail of lamp shades and minor accessories.

Long since has the corner washstand passed on to oblivion and in its place one has the perfectly equipped bath adjoining his bedroom. Nothing that would add to one's comfort has been forgotten.

One enters the room with keen pleasure and leaves with profound regret, thanking the fates that he was born in time to enjoy 20th Century comfort.

The picture just painted is true not only of wealthy homes but also of homes of men of moderate means. Solicitude for one's guest is the custom, not the exception. Motors and the ease of traveling by modern railroads have made the guest ever-present instead of occasional. One no longer thinks whether or not he will ask So-and-so to spend a day or two with him; it is rather a case of his being called to the telephone and hearing that So-and-so is in town or very near it and wants to know if he can be "put up" over night. Consequently these conditions have tended to make one consider the guest room a vital feature of his house.



Privacy for correspondence is another requisite of hospitality. The guest room should have its writing table with every facility provided

Having all these considerations in view let us try to make an outline of the primary things to be considered when planning a guest room. As it is a bedroom it will necessarily be more or less intimate, but let it be intimate without being too personal, for we must remember that the room is not for any particular individual but for any guest who chances to remain overnight and occupy the room. Once when playing the role of favored guest, it was my fate to be assigned to the best guest room. One of my vices is a habit of waking early in the morning. It was an occasion when I had to appear sane, so a walk before breakfast was out of the question. There was not a readable book to be seen nor any writing material. I was forced to lie in bed and gaze upon a collection of photographs of various members of the family taken at various ages. Then and there I declared forever against photographs in a guest room.

Furniture for Comfort

Then there is the matter of comfort. Study well the position of each piece of furniture so that it may perform its function most efficiently—we are still slaves to efficiency.

First, we must have a bed, or if the room is large enough, there may be twin beds. Above all the bed must be comfortable. Now-a-days there is no excuse for a hard or lumpy bed.

Then there is a dressing table which must surely be placed where the guest may have a good light by night and by day. Sometimes we may eliminate the dressing table and have instead a chest of drawers, but be sure that it is not too high and that the hanging mirror on the wall is placed so as to obtain the best light.

Next in importance is the day bed. When one comes in from tennis or golf, or whatever it may be, one has the desire to stretch out for a few moments and relax before dressing for dinner. Most probably the bed has an attractive and dainty cover of chintz and it looks so smooth and trim one dare not lie upon it. This is the moment for the daybed—of course it has many other excuses for existing—and I think the vast army of guests will all agree it is a most valuable addition to their comfort.

Then there would always be a writing table of some description well supplied with pens, ink, stamps and stationery; at least one comfortable chair and a night table to be placed beside the bed. These articles make the ground work on which to build one's room and on which depend one's guest's creature comforts and enjoyment.

There is something else to be considered, however, beside comfort, and that is color. Harmony of color is essentially important. A room containing every imaginable comfort, convenience and luxury may be so inharmonious in color as to prevent any human being from resting one second within its four walls. No excuse may be offered today for not having an attractive color scheme. One may obtain the widest range of color in any variety of fabrics and at almost any price one's purse will permit.

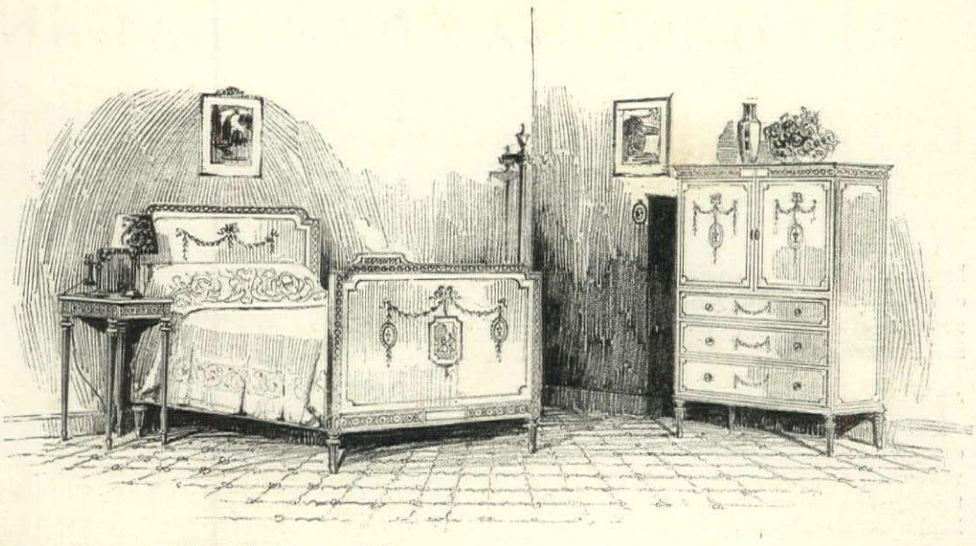
If the room has a southern exposure cool colors such as blues, greens, mauves, etc., may be used effectively; a northern exposure demands warm, luminous colors, such as orange, yellow or red. Exposure is an all-important factor in deciding the room's color and should be studied most carefully.

Fortunately, people can exist now without mahogany and the guest room is one place where the attractive painted furniture so easily obtained during the last few years may be used to very great advantage. It is well, however, when considering painted furniture to bear in mind that brilliant colors are difficult to handle and unless one is employing an expert to assist her it is advisable to keep the ground work fairly neutral. By that I do not mean the so called "putty" shades, but neutral tones of blues, greens, yellows. Bright color may be introduced in the decorations and in the hangings. The room with painted furniture is especially adapted to the use of the many interesting and attractive linens and chintzes obtainable today in the shops.

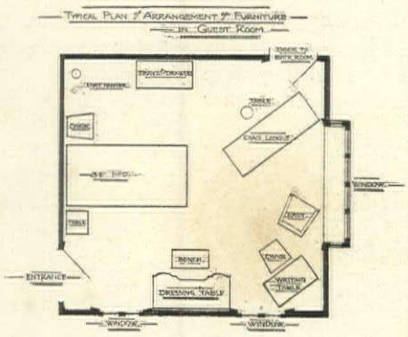
Floors and Walls

Of equal importance with furniture and hangings is the treatment of floor and walls. There will always be a division of opinion as to whether or not it is best to cover the floor entirely or to use a rug showing a margin. This is to be decided solely by personal preference. In these days a room may be carpeted entire, the carpet seamed and fitted exactly or made to order without seams, and laid with pins and sockets making it as readily removable as a rug; and there is certainly something exceedingly restful about a bedroom whose floor is completely covered. Carpet may be obtained in almost any colors desired, and seamless rugs made to order to match every shade and color of the spectrum. Soft, more or less neutral shades for floor, walls and ceiling are usually the most successful.

The walls may be painted and paneled attractively or else papered. The wall-paper houses are producing some charming and delightful papers in an unlimited range of color, and papered walls, of course, permit a more informal arrangement than walls which are paneled, as the placement of the furniture must necessarily be governed to a large extent by the paneling. The ceiling should be kept in tone with the side walls.



A comfortable bed with a bedside table and light and a set of trays and drawers comprise the third requisite



The grouping of the furniture has much to do with comfort. This shows the plan of the room illustrated

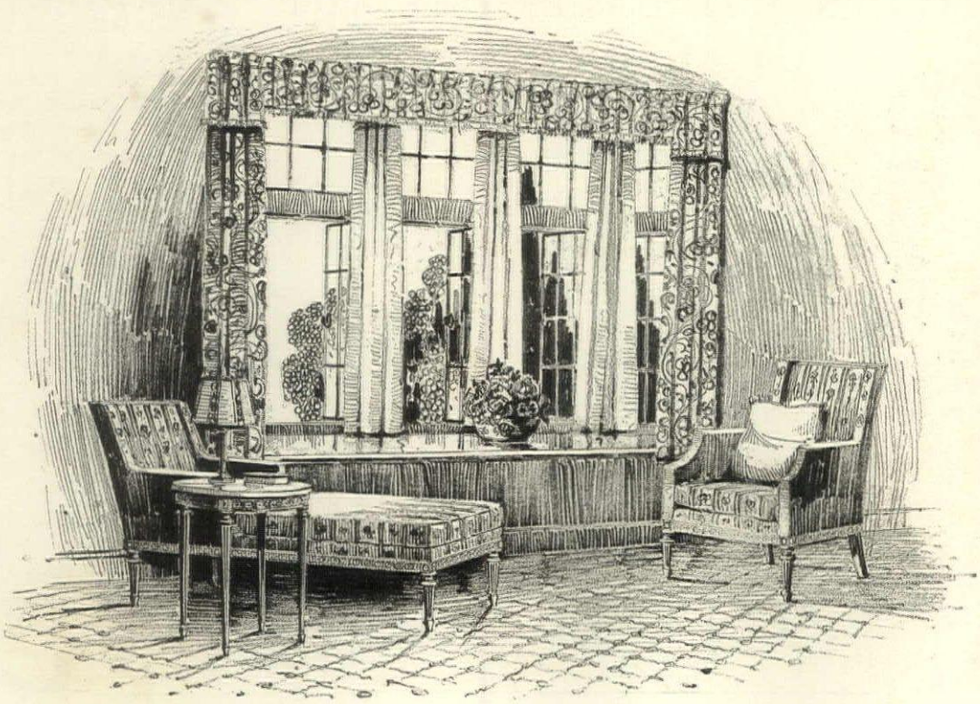
There is a small touch frequently overlooked in this country and that is the use of flowers. A few flowers add greatly to the human atmosphere of any room, and there is nothing which creates more of an impression of solicitude on the part of a host than some flowers carefully chosen and tastefully arranged in the guest's chamber. English people understand this well and always have plenty of flowers in every room. This doubtless plays a large part in the livableness of their homes.

In a previous paragraph I took occasion to register my objections to personal photographs in a bedroom. But if photographs are not the things to use, what sort of pictures should be on the walls? There is nothing daintier or more pleasing than a French print for this purpose. One or two well chosen subjects properly framed will enliven the guest room wall—and doubtless enliven the guest.

Books and Magazines

Although it may seem in poor taste to acknowledge it, I believe that each of us, when we have closed the door of the guest room behind us for the first time, assumes a critical air. We are left alone with things more or less personal to the host. And because that is so the host should exercise the utmost care in the selection of small details. I am thinking especially of the books and magazines in a guest room.

Now no guest room is complete without some reading matter, and the sort of bedside literary hospitality we offer a guest will be indicative of the sort of hosts we are. I know of nothing more appalling than to find on the guest room bedside table a pile of pious works. Often enough they are devout books that a previous generation found of great spiritual stimulus and attested to it thereto by marking favorite passages. The guest cannot help prying into this secrecy, but she should not be given the opportunity. A religious book or two is perfectly acceptable; some of us would be lost without it. The rest of the books should be volumes that can be read in snatches and picked up and dropped at will. The more unusual the selection of books, the more the guest will appreciate them.



And the fourth thing the guest appreciates is a chaise longue and a deep chair where she may take her forty winks before dinner

YOUR GARDEN BALANCE SHEET

BY October work in the garden slows down. Fields turn from green to dun. Crops that once flourished on hillside and valley are hidden away in barn and byre. The constant urging of Nature is stilled; it is drifting off into the sleep of winter, the sleep that will restore strength and energy for the coming year.

Unquestionably this is the saddest season of the year for the man who has devoted long hours in bringing his garden up to perfection. But it can also be a season of great profit to him. For this is the time to take account of the year's profit and loss, the time to make up the balance sheet of the garden.

THE necessity for making war gardens was one of the most remarkable blessings in disguise that has ever been visited upon the American people. Thousands of men and women who never gardened before were moved by the patriotic impulse to grow their own vegetables and thus lighten the burden thrown on the farmers. In all sections of the land waste stretches were faithfully cultivated, and in many places lawns and flower gardens were dug up and laid down to potatoes, beets, corn and the other more humble but necessary growing things.

Not all these gardens were a success. Hundreds of "potatriots" lost interest when hot weather began to make garden work uncomfortable, or when disease and pest gained an inroad on the tender crops. Some of the failure was due to ignorance of soil requirements, some to the methods of cultivation, some to the whole broad concept of gardening itself. These discouraging lessons were costly in time and effort, but they were no more costly than the lessons learned by men and women in other kinds of war work.

The main benefit and doubtless the biggest was the fact that Americans fell into the habit of gardening. They suddenly learned that there was a wealth beneath their feet if only they took the trouble to dig it out.

A CERTAIN man, learned in financial matters, tells me that there are many things that can never be put down on a balance sheet, that behind the rows of figures are tales of high adventure, and noble sacrifice and the pictures of beautiful and terrible experiences. Much of the same things will be written between the lines of your garden balance sheet. There is more to your profit than the many bushels of potatoes and the many messes of greens you gathered from your patch; there is more to your loss than that row of corn and that batch of beans the cutworms ruthlessly destroyed.

Put down in your profit column the fact that you have discovered the pleasure of gardening. This means the cleansing touch of rich soil on your hands and the fragrance of newly turned earth in your nostrils. It means the caress of the warm sun on your back and the cool of evening in your face. It means a friendship with strange personalities whose life has hitherto been a sealed book to you—gardeners and growing things.

GARDENERS are as clanny as fishermen. They distrust the stranger and the amateur. They listen to your tales with suspicion, and not until you have proven yourself one of their own kind do they take you into the circle of their friendship. The war has extended this circle. It means that many more people than ever before will feel the stir of each new April through their bodies and become intimate with earth.

And the friendship with growing things means the opening up of a complete new world to you. What man or woman but has felt, as he watched the weakly blade develop into sturdy stalk and the blossom set to burnished fruit, the tremendous mystery of Nature's way? Is this banal? Not at all. The man who scoffs at it may live on in his blindness. The garden is a great uncharted sea, and he who would venture upon it has many a splendid experience ahead. Here are new lands and new peoples, new birds and new beasts, new codes and new principles. Set foot on those shores, and henceforth you journey by a new way.

BY no means will war gardening stop with this harvest. Should peace come tomorrow, the necessity for Americans to raise their own little store of vegetables will be quite as acute as it was this year. Perhaps even a greater burden will be thrown on our farmers when the days of restoration and the feeding of famished lands shall commence. Even if this circumstance did not exist, why should gardening of this sort be simply a temporary heroic measure? Is it to be expected that once men and women have found the benefit and profit from gardening they will let the opportunity slide by?

SIT down one of these autumn afternoons and cast up your war gardening accounts. Figure out actual costs and actual profits in dollars and cents. And then balance the books.

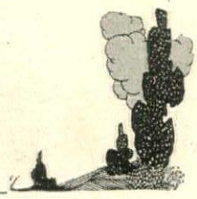
They will show a loss? All right. Then put against that loss those things which cannot be set down in figures. Put down the pageant of the seasons that you have witnessed, the strange loveliness of new buds, the flaming of poppies in wheat fields, the caricatures that Nature makes in root grotesques, the hardened muscle and the sun-browned arm, the pride of the early crop, the dry heat of mid-day and the crisp coolness of autumn nights. Put down these items, and then see what the balance sheet will show!

DOWN THE DALES THE AUTUMN GOES

Down the dales the Autumn goes,
  Fair as only she is fair;
  Glints of amber in her hair,
On her cheeks the tints of rose;
In her wide and wistful eyes
  Gentian colors such as look
  From the mirror of the brook
When the noon is in the skies.

To the song of bird and stream,
  Melody of cricket strings,
  And the pine's low murmurings,
On she moves as in a dream,
Bearing dreams of long repose
  In the dim white halls of Sleep;—
  With no harvests left to reap
Down the dales the Autumn goes!

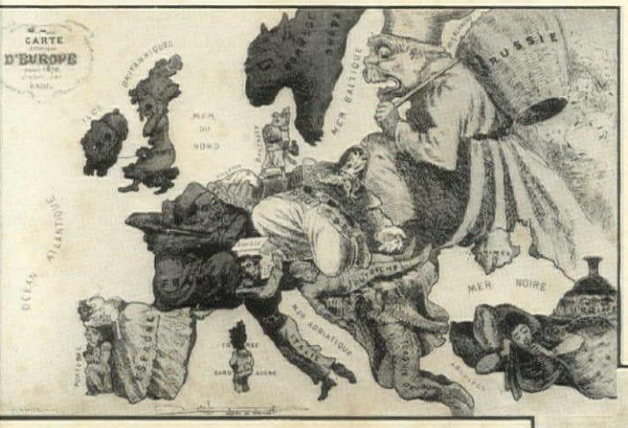
—CLINTON SCOLLARD.



THE MIRROR OF MARS

War As It Is Reflected in the Cartoons and Prints of the World's Campaigns—A Timely Hobby for the Print Collector

GARDNER TEALL



The caricature war map is a favorite device of cartoonists. This was issued in France in 1870

"His Master's Voice," by Raemaekers, the noted Dutch artist, who has conducted a tireless warfare against Germany

From the French map of 1870 *the Germans took inspiration for this war map of Europe in* 1915

As the collecting of prints presents so many varied and interesting aspects, one seeking a hobby could scarcely find a more sparkling star to which to hitch wagon.

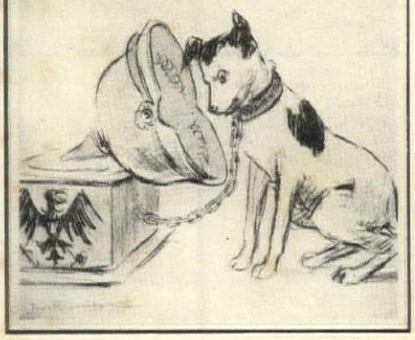
The world's supreme masterpieces in any art are rare enough, and this applies to the chief works of the most famous engravers; they are almost unattainable, and then almost priceless. But to enjoy print collecting one does not have to yearn for the scarcest Mantegnas, the most incomparable Dürers, or the first-state Rembrandts. Indeed, enviable pleasure is to be had from a collection of prints that would be within the means of even the most moderate purse.

Prints occupy so little room, as compared to other objects, and are so easily cared for, that their collecting invites the attention of the hobby-seeker who has not a great deal of space available for the housing of a collection. What a pleasure it is to go into a house and find among the pictures on the walls fine and interesting engravings by recognized masters, prints that have a history and unique interest!

It is true that the smaller towns throughout the country do not offer much material for the collector, but once one becomes an initiate in the simple prime mysteries, finding them becomes a much less rare event than finding almost any other collectable things. Besides one may always obtain batches of prints from the dealers in the city. Arthur Hayden's "Chats on Old Prints," an inexpensive book, forms an excellent and practical introduction to the study of prints in general.

War Cartoons

Perhaps no class of prints more absorbs print-lovers at the present time than that of military prints. The mirror which engravers have held up to Mars since first they



(Below) The Grand Army of the Prince of Condé, a French military cartoon of 1791

(Below) A rare woodcut panorama by Hans Schäuffelein (1490-1550). *Excellent reproductions of the rare originals can, of course, occasionally be found*

essayed their art has reflected every phase of military history, as well as every phase of opinion concerning the business of war. But we must not suppose that all prints in this category devote themselves to battles and bloodshed. The caricaturists of the five centuries of engraving have given us much that is amusing, and alongside "Les Misères et les Malheurs de la Guerre," by Callot, or Goya's grim and terrible "Disasters of War" we have our Gillrays, our Rowlandsons, our Bunbury's and our Cruikshanks with their wit, their entertainment and their amusing though trenchant satire.

The earliest example of the engraver's art that we can date with certainty was produced in the year 1446. From that time onward print-makers flourished. Many of the early woodcuts and the copper plate engravings of the *primitifs* concerned themselves in subject with military things. We owe to these early engravers far more of our knowledge of the manners, customs and pursuits of their time than we do to the paintings that have come down from times past.

Print Prices

The uninitiate may imagine that *all* early prints are of excessive rarity; but this is not the case. Woodcuts of the 15th Century are rare enough, it is true. There is more chance with the woodcuts of the 16th Century. Not more than a year or two ago, for instance, I picked up a very presentable impression (original) of "The Tournament," a woodcut by Lucas Cranach, engraved in 1506, for less than $5! Of course such luck does not come to one every day;—if it did there would be no high peaks of thrilldom in collecting!

Some of the 16th Century copper plate engravings fetch

(*Continued on page* 58)

THE BULBS *for* FALL PLANTING

What Sorts to Get and How to Handle Them for an Abundance of Bloom About the Grounds Next Spring

GRACE TABOR

SOMETIMES I think there is nothing in the world equal to bulbs. Usually this is when I am looking at a gardenful blooming in the spring, a garden that would still be bare and brown if its crocuses and hyacinths and snowdrops and squills were taken away. Later, when other forms of vegetation begin decently to clothe the naked earth, the merits of these force themselves upon me anew one by one, until I can see it is only fair to acknowledge that they have many; that all of the superlative flower virtues have not been bestowed upon the bulb family exclusively.

Yet there are so many things to recommend these plants, especially to the inexperienced gardener, that they are bound to maintain a high position in one's estimation, even while one admits that other things are excellent. For one thing, everything is there! Every bulb is a storehouse, filled with leaves and blossoms, all made and packed away before winter; for the group spirit of the whole bulb tribe seems to be obsessed with the dread of unpreparedness, and the extreme of preparation for the future is consequently the rule.

You can now buy a dibber de luxe which, operated spade-wise, eliminates much stooping over when planting bulbs

Multiplication Habits

I always fall to speculating on the fearful stress which must have molded this plant form, in the slow process of evolution, so that it not only multiplies itself above ground in the usual manner by producing flowers and their consequent seeds, but multiplies again below ground, by means of little bulbs, produced at the sides of the old one—offsets, they are called. Moreover, it hastens to store away every summer, immediately after flowering, the flowers of the next summer. Its struggle for survival must have been fierce, and beset by unusual obstacles indeed, for every mischance to have been discounted in this way and every conceivable failure guarded against.

This is one of the reasons above all others why bulbs should be popular with the very beginner in gardening. The desire for life is so strong in them, and the will to survive is so fixed, that it is hardly possible to treat them badly enough to kill them; so no matter how grievous the mistakes, disappointments are few.

Knowing Bulbs

All of this is not to say, however, that bulbous plants will actually thrive on wrong treatment. They may thrive in spite of it; but they will do better if they are understood and properly taken care of. The best part of it all is, though, that it is nothing at all to understand and give them proper care.

The first step toward getting acquainted with them lies in remembering that there are four kinds of root or below-the-ground growth which we commonly call bulbs, and only one of these is truly a bulb. The others are tubers like potatoes or dahlias; or thick, creeping underground branches called rhizomes, like the roots of iris; or corms, which are very much swollen underground stems that send out roots from below and leaves from above as crocuses do. All of these forms, you will note, are solid; a true bulb is not solid. Instead it is made up of scales either thin and overlapping, wrapping around each other and so called "tunicated" (the homely onion is an excellent type) or narrow and thick and laid one upon the other, as the scales of a lily bulb.

Naturally, all of the solid forms—the "bulbs" that are not bulbs—are less susceptible to moisture than true bulbs, into which it can penetrate; and of the true bulbs the solider, tunicated forms are naturally not as easily affected by it as are the loose and open scaly ones. Here then is the first point to be noted; while good drainage is necessary for all bulbs, perfect drainage is essential to all of the scaly true bulbs.

None can stand wet soil; for just as a potato will rot if it lies in water, so will any tuber, or rhizome, or corm. Consider the succulent thickness of these growths, and you will see at once why this is so. Many bulbous plants are moisture loving, indeed, but this means that water is needed by their roots, and not by the fleshy mass from which these spring. It is one thing to be fond of water and drink it freely, and quite another to live in it all the time.

Bulbs are merely subterranean buds from which roots as well as leaves and flower stalks spring. The purpose of the bulb is to serve as a storage place which will carry the plant over an unfavorable season, such as winter or a period of drought.

Mere size is not the only standard for judging the quality of bulbs. A plump, solid bulb, with no hint of flabbiness, will give better results than one without these characteristics.

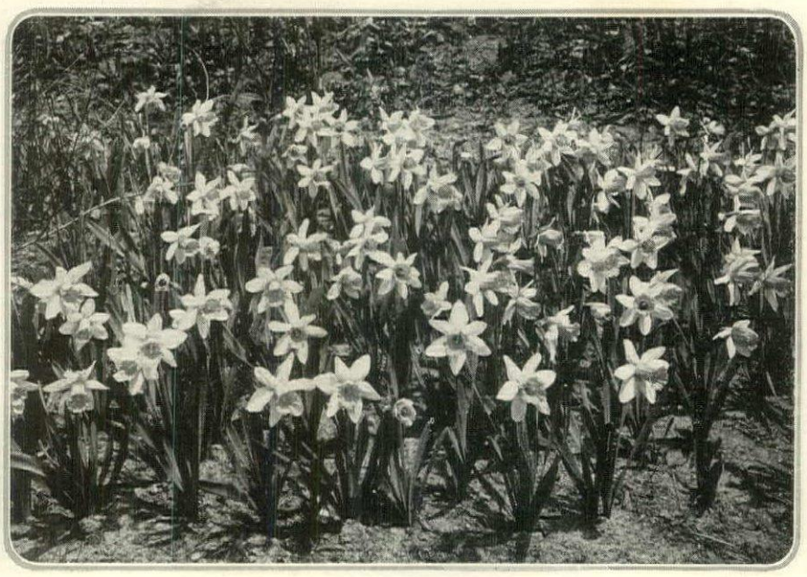
Cheap bulbs of fairly good quality can sometimes be purchased at auction sales, but it is impossible to count upon their being true to name, or even to color. The surest way to secure first-class stock is always to purchase from a trustworthy dealer and to specify, in your order, the exact purpose for which the bulbs are intended and the amount you wish to spend. If you have not already made up your order, it will be well to do so as soon as you have read this article.

If you expect a bulb to bloom again next summer—and every summer—never deprive it of its leaves before they have ripened.

Planting Principles

So in planting any kind of bulb, dig deeper than it is to go, and put sand or fine coal ashes under it and up around it, if the soil is at all heavy. In very heavy soil, the layer underneath should be 3″ deep; but if you are planting in a fairly light, good soil, reduce this to 1″. For soils between the two extremes, be governed accordingly.

Fill in around all true bulbs completely with the sand; encase them in it, thus protecting them from contact with the dirt.



Narcissi in their wide variety of forms are indispensable to every outdoor bulb lover

A good place for naturalizing and other informal planting is the margin of streams or pools where a certain degree of irregularity prevails

itself. Their roots will promptly reach out and into it for the food that is necessary to growth, while the bulb itself will be secure from the killing dampness that is so sure to rot it. Bulbs can be grown in practically any soil, if planted in this way.

The use of a fertilizer rich in phosphate is desirable, just as with all flowering plants; but great care must be taken to prevent direct contact between bulbs and manure of any kind. In this connection "bulb" means the entire class of plants—rhizome, bulb, corm and tuber.

Manure is one of the richest phosphate materials; but manure also is very alkaline, and burns. If it touches the bulb itself, it is almost sure to kill it. The only safe way to apply it, when planting is being done, is to mix it through the earth beneath and around the place the bulb is to occupy, where the feeding roots will reach it as they grow. Well established bulbs may have it worked in over them in the spring, but even with these it should not be worked deep enough so that it reaches the bulbs themselves.

My own preference is for bone-meal, for bulbs as well as for all other flowering plants. This supplies in concentrated form the element —phosphate—which goes especially into the building of flowers; and it is perfectly harmless, unless used in too extravagant quantities. This should be applied, a level handful to a bulb, on the ground above them. Rains will leach it down as fast as the bulbs can use it.

The Size to Buy

Bearing in mind that bulbous plants make and store one season all the flowers of the next, you will readily understand that undersized bulbs are not "well stored." In other words, they are immature, and consequently cannot furnish the maximum number of blossoms when next summer comes, no matter what you fertilize them with nor how carefully you tend them afterward.

It is usually difficult to persuade those unfamiliar with this characteristic that small bulbs—which look just as vigorous and are as vigorous, as a matter of fact, as the large sizes or "firsts"—are sure to be a disappointment the first season if not the second. Of course, the smallest bulbs that are ever offered will grow to maturity in time, if properly treated, and will then bloom abundantly; so it is perfectly all right to invest in them if you are not looking for immediate results.

The time required for a bulblet to grow up and become an independent, well stored bulb varies with different varieties, the finest hyacinths being cultivated from four to six years by the Dutch growers before they are ready for the market. These are then at the height of their development, and will produce their maximum bloom the season after planting. The year following this, however, they may not blossom at all; for, having reached their prime, they turn all their energies the next year into making offsets below ground, instead of dividing them to make a display above. And such a bulb will usually send out a great number of tiny bulblets the season following its maximum bloom, and itself feed these until they are sturdy and strong and it is nothing but a dried up husk. These bulblets in turn grow to maturity, the strongest requiring perhaps two years to arrive at the stage of a single little flower stalk. From this small beginning they go on to their prime, and then in turn develop more offsets.

Poet's narcissus, exquisitely formed and scented, embodies much of the indefinable charm characteristic of most of the spring bulbs

This is the life cycle of all bulbs. Those left permanently in the ground carry on this process continually, and there are always enough old ones to provide blossoms, while the younger generation is developing to take up the work in its turn, as the older ones die.

This is the reason why bulbs naturalized or massed in permanent planting should not be disturbed any oftener than they show crowding and demand thinning out. As long as a hardy bulb plant does well, leave it alone; allow three summers after the initial planting, however, to determine whether or not it is "doing well." After this length of time be sure something is wrong unless it increases in vigor; in the autumn, therefore, dig it up, examine it, and replant where you think conditions will be more nearly to its liking.

How to Plant

Old and established clumps usually need lifting and dividing about every fourth year, owing to the crowding caused by their multiplication. In replanting these, plant all the sizes that you find in the clump, simply reducing the number of these and separating them enough to give each room enough to grow. First size bulbs will give the maximum number of flowers; "seconds," about half this. For naturalizing, however, it is better to choose the latter, and thus secure uninterrupted bloom from the first season on.

All bulbs should be planted about once and a half their own depth. This is the safest general rule, though it is rather startling to find that it brings certain large bulbs quite 15" below the ground. This is not too much, however, for these; so go ahead. All bulbous plants like their roots to be cool; and of course depth is the only guarantee of coolness—depth and shade. Many of the tribe cannot live at all if the hot, midsummer sun shines on the ground over them, though they like it shining on their leaves and flowers.

It is a wise precaution to dust lily bulbs

(*Continued on page* 64)

And there are the always welcome tulips, especially well adapted to planting in regular beds. Be cautious, however, in adopting fancy design beds

Gillies

The architecture is a mixture of Southern and Long Island Colonial, dignified in its simplicity, hospitable and livable. The outer walls are shingled and painted white. Blinds are green

THE RESIDENCE *of* ROBERT L. DULA, *Esq.*

Tarrytown, New York

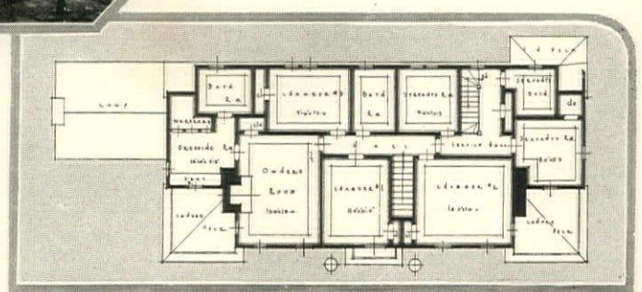
CHESTER A. PATTERSON, *Architect*

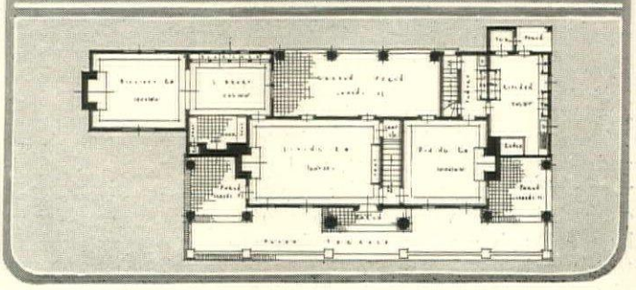
The architecture masses up well. It presents a pleasing combination of wood, wrought iron, brick, dressed stone and the rougher stone from the field. To these permanent elements have been added the seasonal enrichments of striped awnings and flower boxes

The paneled walls and red brick fireplace of the dining room carry the Colonial lines indoors

Compactness characterizes the upstairs arrangement. Full ventilation and light is given all the chambers

The porches are included in the house itself. The living rooms are large and well lighted





THE CIVILIZED FRAMING *of* PICTURES

A Sprightly Dissertation on the Lovely Frame that Becomes the Lovely Picture —What Sister Susie Does About It and What a Certain Bostonian Advises

ROLLIN LYNDE HARTT

THESE are the notes — the gasping but nevertheless coherent notes—of a red-letter noonday in Boston. Troops were leaving for France. Military necessity barred half the downtown streets. Traffic went mad in the rest. Through the worst of it, there sat I in a touring car owned and driven by a certain Bostonian, who, besides being a brilliant painter and the best frame-maker in America, can dispense the pure gospel of frames with one side of his brain while dodging sudden death with the other.

Pumping a celebrity under circumstances like those may appear a somewhat wanton adventure, considering that almost anybody's Sister Sue has understood framing from her pigtailhood up. If one wants a frame, one takes along Sue. A glib salesman exhibits several dozen quite captivating sticks, some gilded, some varnished, some treated with a dull wax finish that denotes "a nice piece o' goods lady; shows up fine," to say nothing of combinations. After a few moments' discussion, Sue chooses a stick and a "thread" to embellish it, so, with "Day after tomorrow" on the salesman's lips and "Two weeks from Saturday" in his heart, the bargain is struck.

But, although Sue is doubtless a dear, good soul and fit for a hundred things, trust her not with frames. She decides too impulsively, whereas she will expend half a winter's devout reflection upon the choice of a new gown or of a setting for a jewel. She means that the setting shall enhance the jewel and the gown enhance Sue. When it comes to frames, she thinks, "What is a frame anyhow, but a kind of fancy margin? Pick the handsomest, and there you are." Great head! Mrs. "Hi" Sawyer goes on that principle and frames "Hi" in seashells glued on.

NOW, I shall not be too hard on Sue. Framing looks easy. It looks a lot easier than selecting a gown. But the truth is, it takes infinite imagination and judgment and taste, and the frames one oftenest sees tend to ruin one's abilities. Frames last. New and better styles only slowly supplant the old and worse. These, persisting as they do, give support to bad taste. The deep, over-patterned, brightly gilded, "composition" frames in which the works of Corot, Daubigny, Millet, and Rousseau first visited America, still seem to most Americans the "correct wear" for oil-paintings. Sue agrees. Then, too, she has felt the influence of picture-shows. When Mr. Garrett Hungerford (well named) sends "But Yet a Tree" to an exhibition, he exhausts his credit in giving it a frame excessively loud and wide. Talking it over with a fellow artist, he will say, "You can't put a toot horn on a picture, you know, or an electric sign, and a man must get noticed somehow. Besides, it pays to take up room. I've elbowed my neighbors clean out of my way." Well, so he has, and properly enough. At an art-show, anything to prevent jamming pictures too close together. But alas for Sister Sue! It is there she learns to tolerate outrageous width and vociferosity.

Meanwhile, she has unconsciously studied under the photographer. People do comical enough things to photographs, on their own account; you have seen apartment-house rooms overrun with portraits framed in solid silver, glistening like table-plate, so that each relative's effigy suggested the head of John the Baptist in a charger; yet it has remained for the photographer to mount dark photographs on staring white mats, and then, as if this were not crime sufficient, superemphasize the harsh edges with lines indented on the mat.

A mat, so my authority insists, should never be lighter or darker than the average tone of the picture. Especially, it should never accentuate the edges, nor should the frame. In composing a picture, an artist puts the highest contrast, whether of color or of light and shade, at the point of highest interest—that is to say, somewhere near the center. Contrast at the edges pulls a composition apart.

GAUDY frames can play still worse mischief than that. We hopped out of the car and stepped into an auction room to consider a case in point—a wide, deep, heavy, multi-patterned frame of flashing gold, while the painting inside was one of those pitch-dark glooms against which Turner revolted with an entirely pardonable venom. Amid that blaze, impossible to see the picture!

What then—choose something meek and lowly in "framings" and let it go at that? Yes, and no. Planning her new gown, Sister Sue is not dreaming of a creation in Christmas-tree tinsel. Yet Miss Diamond Dizzidale, who jumps through hoops in "twice-a-day" and comes on with peroxide tresses, gorgeous cheeks, and eyes richly charcoaled, wears tinsel effectively. The point, both as regards dress and as regards framing, is to aim at suitability. Sometimes only a mousy-quiet frame will harmonize with the picture. A Whistler "Symphony in Blue and Silver," where a dim moon mirrors itself in placid Venetian water, invites the same serene effect in the frame. A spirited Delacroix, on the other hand, or a Sargent with bold, vivid brushwork, can "wear" a frame somewhat more emphatic. Just here is where Mr. Murphy's liking for Italian hand-carved frames finds its practicality.

While the hand-carving has charms of its own, since the varied surfaces court a varied play of soft light, its technique lends a wonderful adaptability to the raised design. By making the edges of a pattern sharper or less pronounced, the craftsman modulates sonority almost as a painter does. The same paint can shout or coo, according as the brush lays it on daringly or with restraint, and the same design can sing or murmur, according as the tools, in treating its edges, give them accent or repression. It is even possible to attain something very like the mellowness of ancient frames that have been regilded over and over again until the pattern has mostly disappeared.

I AM not denying that the special Providence which takes care of intoxicated men, little children, and the United States of America might enable Sister Sue to hit on the perfect frame by fingering stick after stick at the frame-shop. I am only hinting that Providence has other interests in life. Also that Sister Sue is a handful. Blandly ignorant, she has never given a thought to the principles of design and knows rather less about gilding. Nor does it help matters much if the salesman draws her attention to his "snappy line of real hand-carved Italian frames all made up and great bargains." Look out! A good frame costs anywhere from fifty to five hundred dollars. There's a reason.

Gold comes high. Water gold—namely, the genuine thing—is as pure as the gold in your ring. Oil gold—"at a ruinous reduction"—is mere bronze, and "Roman gold" heaven knows what. Besides, there remains the question of color. Gold affords every conceivable tone.

You are not to suppose, however, that my Bostonian friend frowns upon all save Italian hand-carved frames, with designs modulated to suit the picture's "values" and a finish of water gold in the color that suits. Sometimes he makes black frames, or silvered frames, or white frames, or frames in brown paper or silk. Except for avoiding gilt wood with the grain showing through, he is as broadly eclectic as his three names. When he jeers at bad framing, his disgust betrays no narrowness, but instead a contempt for the over-pronounced, the inappropriate and shoddy—this last meaning the sort of workmanship, for example, that employs cheap gilt, poor wood, and vile cabinet-making.

Several years ago, artists took to calling themselves "painter men" by way of dropping the Bohemian pose, and I suspect that when this super-frame maker went in for picture-framing, he thought of himself as primarily an inspired carpenter. Bravo! In consequence, his frames never crack at the corners, whereas bad ones do after only a brief exposure to our indoor American climate. However, he carried with him all his fine artistic enthusiasm—indeed, began by making frames for his own pictures. A picture, so he reasoned, does not stop where the frame begins, but continues to the outer edge of the frame, which is as important, artistically, as that much space on the canvas itself. More so, if anything. Certainly it demands reflective, conscientious, sympathetic handling, and calls for "all that a man hath of fortitude and delicacy."

I HATE to say it, but Sister Sue lacks fortitude. She is not plucky enough to face a big, tough problem with her maximum resourcefulness. She putters. And in her puttering she lacks delicacy. To be sure, she knows that oil-paintings will "carry" broader, deeper frames than water-colors, and that

(*Continued on page* 72)

METHODS *of* MAKING BATIKS

A Javanese Art Now Used In This Country for Fabrics of Unusual Design—Its Adaptation to Household Decoration

G. W. HARTING

During the past year or two many articles have appeared telling about the wonderful sarongs or batiks executed by the Javanese people in the Far East Indies. Photographs have been printed in HOUSE & GARDEN *with descriptions of the fine designs in hangings, curtains and wall decorations, executed in this manner by the few artists doing the work in this country. Originals of this method of artistic expression have found their way, from time to time, into craft shows, architectural exhibits and the like, but never before have the methods of making a batik been adequately pictured. That is the object of this article: to show how to make a batik, and to tell how to adapt the process to decorating curtains, cushion tops, gowns, lampshades, belts, and many other fabrics of utility and beauty.*

BATIK, or Sarong, the word being Javanese, means dyed cloth, and in Java the art has been practised by the natives for centuries. Dutch traders coming back from their Far East travels brought batiks to Holland some time in the 17th Century, and ever since they have been executed in the Lowlands. The designs, of course, were different but the mechanical methods were just the same as those employed at the present time.

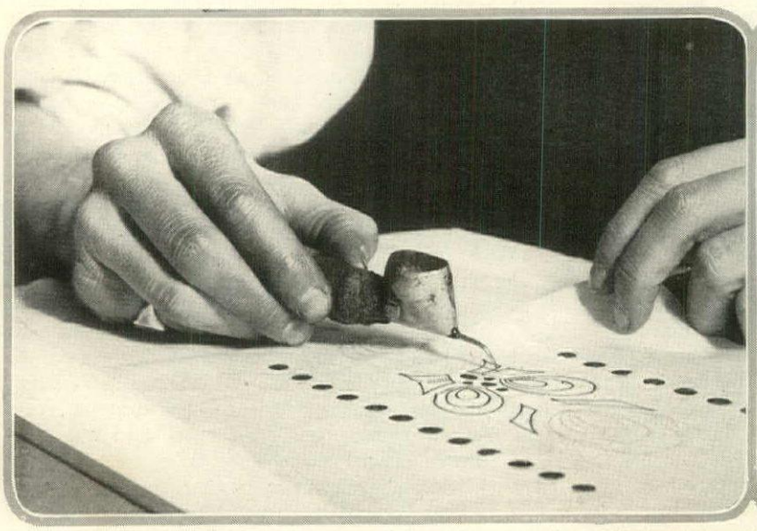
Not until seven years ago was the art introduced to America. It was brought here by Peter Myer, a Hollander, who had spent several years of his life with the Javanese people before coming to America. It was Mr. Myer who furnished information about the Javanese batiks, arranged the batik design described below, and posed in some of the photographs showing the method of executing the pattern on the cloth.

In Java the work is done chiefly out of doors. The patterns are designed and waxed by the women, the men doing the dyeing. Among the Javanese, certain localities use certain designs and certain colors in the designs, but seldom more than two or three colors. In this respect the modern work of American craftsmen differs from the native original productions, although the general character of many of the designs is similar.

The Javanese use vegetable dyes exclusively. These dyes are made by the natives themselves. The cloth is worked over a horizontal bar. When working the finer parts of the design the wax is applied by means of a Tjanting (pronounced "chun-ting"), a sort of cup and spout arrangement. In covering the larger, flat masses a brush is used. Tjantings used in this country come from Holland. The native Javanese women create their own designs as they work, no matter how intricate and elaborate the pattern may be.

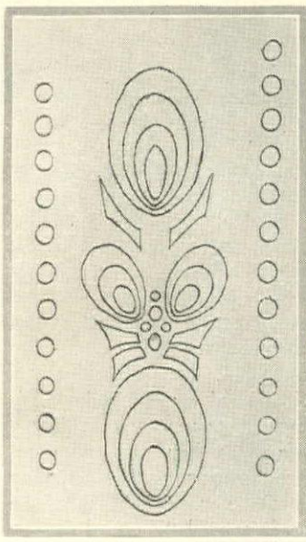
"Crackle," a cracked design which appears on the finished cloth, is caused by the wax applied being cracked before the cloth is dipped in the dye. This seldom shows on native work because they are so careful in dipping, but it is highly prized among American craftsmen. Until late years the cotton cloth used in Java was woven by native women on crude, homemade looms. Both men and women use these dyed designs for the purpose of dress, achieving effects that are at once odd and beautiful in their strength of color and pattern.

Owing to the fact that foreign printed de-

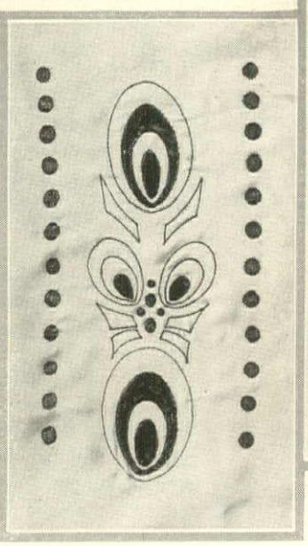


The first process is to outline the transferred design on the fabric with wax, laid on with a tjanting

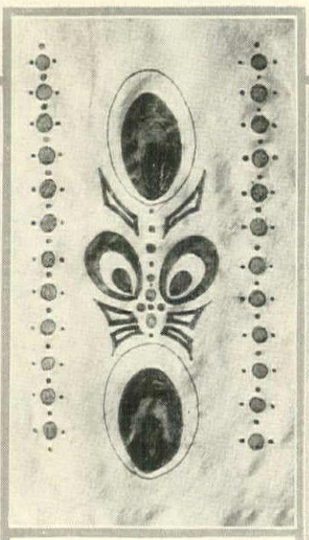
The second process is to wax over those portions you wish to keep the original color of the cloth



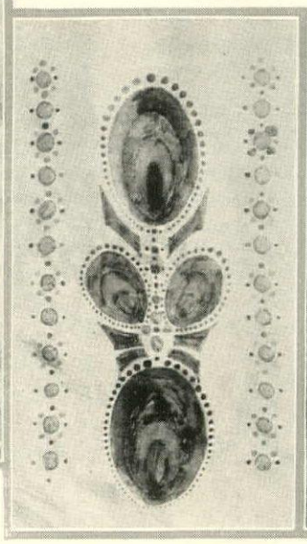
The outline of the design is waxed in first



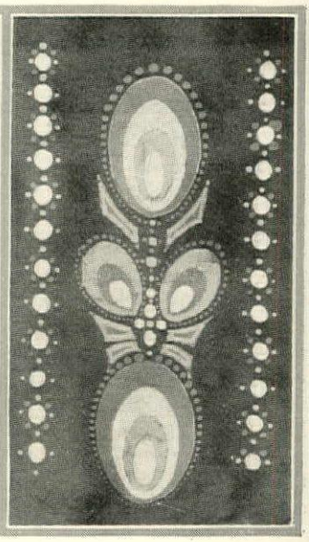
The white parts are waxed. Dyeing begins



A first dyeing of light yellow tones over the cloth



Another waxing and another color are applied



The final ground color is given before ironing

signs in dress goods, ribbons and other fabrics are difficult to procure at present, batik work is being applied to the making of borders for dresses, yoke designs, ribbons for hats, belts, collars and cuffs for women's coats, scarfs, hand bags and such articles.

This, of course, is following the native custom. A field has been found for larger batiks in interior decoration, where the dyed designs are now being employed as pillow covers, lamp shades, drapes, curtains, table covers and wall decorations. As the color scheme for a room is conceived, harmonizing or contrasting colors can be used in the batiks for spots of color. As wall decorations batiks can be used much in the same manner as a tapestry, hung over a couch or behind a group of furniture or for an overmantel decoration. The modern designs are distinctly original, many of them quite fantastic, and the colors are full, rich and strong. One batik hanging will galvanize life into a room that otherwise would be drab and colorless. It will furnish a center of interest, and lend an unusual atmosphere of modernity.

The wax must be kept heated and the tjanting kept clean. The cloth should be lifted from the board in waxing to allow both sides to be covered

Methods of Making Batiks

The method of making a batik is simple, and, with a reasonable amount of care, beautiful things can be produced. The common dyes, procurable at any store, are the best to use. Beeswax is found most satisfactory, and there need be no loss of the wax since it can be used for several batiks. Never have the temperature of the pan of dye over 110°, otherwise the beeswax is melted and the design is spoiled. The beeswax must be kept melted over a flame, preferably in a little pan. If one cannot procure a tjanting, the work can be done entirely with different sized brushes. After each dyeing the cloth must be rinsed thoroughly in cold water to prevent streaking. With care in handling after waxing, a small amount of crackle will show. If more of the crackle is desired, twist the cloth more before dyeing. After the last dyeing the wax is removed by washing in benzine, and then the cloth is pressed. Should the batik become soiled after use, clean it in gasolene.

In working on cloth, the designs are most effective when the material used permits the wax to pass through on being applied. Hence cotton or silk fabrics are chiefly used.

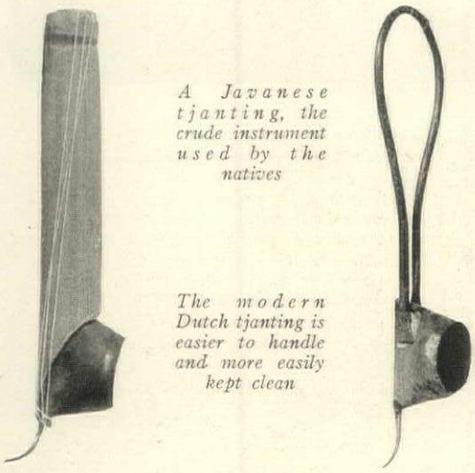
Waxing and Dyeing

First draw the design on paper the actual size you desire the finished pattern to be. It is best to make a water color sketch, separating the design into colored patches, keeping in mind the number of dyeings you wish to make. In the accompanying illustrations the fabric used was white silk, and but three dippings were made. A simple design was chosen to show the processes clearly. Much more intricate patterns, of course, are made.

Having prepared the pattern the size you desire the finished article to be, perforate the outline of the color patches with a pin, and transfer the designs to the cloth by means of stamping powder. Then outline the transferred design on the cloth with wax, as shown in the first illustration. On the cloth wax over that part of the design you wish to keep white (see the second illustration), and dip in the lightest dye, say light yellow. Then wax over that part of the design you wish to keep yellow. Dip in the next darker shade. Continue by waxing over the portion you wish to keep that color, and dip again.

In the sample batik shown here only three dippings were necessary, the third being the darkest. The cloth was then washed and pressed, as in the lower right corner of page 28.

This is the process in making all batiks. Designs can be elaborated and any number of dyeings used, but the method remains the same, always working from the light to the dark in the dyes.



A Javanese tjanting, the crude instrument used by the natives

The modern Dutch tjanting is easier to handle and more easily kept clean

An ordinary pan and common dyes are used. The dye must not run over 110° else the wax will melt

Stretching the Fabric

In waxing on cloth, it is advisable to hold the cloth up from the table or board on which one is working, so that the wax will penetrate and cover both sides of the fabric. In fact, on larger pieces a curtain stretcher is generally used, and for the very smallest one might try embroidery rings. This precaution is taken because if the cloth comes in contact with the board while waxing, the wax will be pulled from the back when the cloth is moved, and the dye will color the cloth from that side.

In batiking on leather the wax is applied the same as on cloth, but instead of dipping the leather, the dye is applied to the waxed side by means of a sponge.

When velvet is batiked the wax must be applied to both sides of the fabric. This may require a double sketching of the design, but the added effort will be repaid by the accuracy of the finished article.

A Plan for the Beginner

The beginner who does not want to take chances with an expensive fabric had better try her hand on a small piece of silk first and limit her efforts to one dyeing. In this case a mixture of paraffine and beeswax will be more economical than using beeswax alone. The mixture can be laid on the silk with a stub pen or brushes of different sizes. This waxing will cover the design that is to be withheld in the original color of the fabric. Other colors can be put on with a brush in small areas and then waxed. The fabric will be ready for the one dipping in dye. Or, if the beginner wants to carry her experiments further, she can leave the parts that have been painted unwaxed and see what color results from the dyeing. The Javanese waxed each separate design for each dyeing, but American craftsmen have greatly improved the process by applying the principles of color printing to batiks. In color printing the printer figures the effect he will obtain by imposing one colored ink on another —a blue over yellow will get him green. This same principle will apply in dyeing the batik. If the original ground of the fabric is yellow and the one dyeing is blue, the resultant effect will be green. Various tones of orange can be produced with a red dye; in fact, there is no tint or shade that the expert cannot eventually get. We may not order fabrics made the special color we desire; but for an insignificant sum the batik artist can produce it.

ROOMS *that are* DIFFERENT

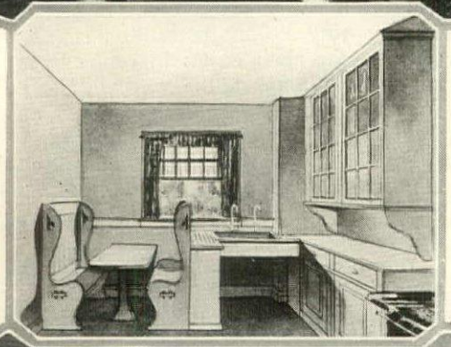
In Four Houses of Varied Types

Tebbs

Courant

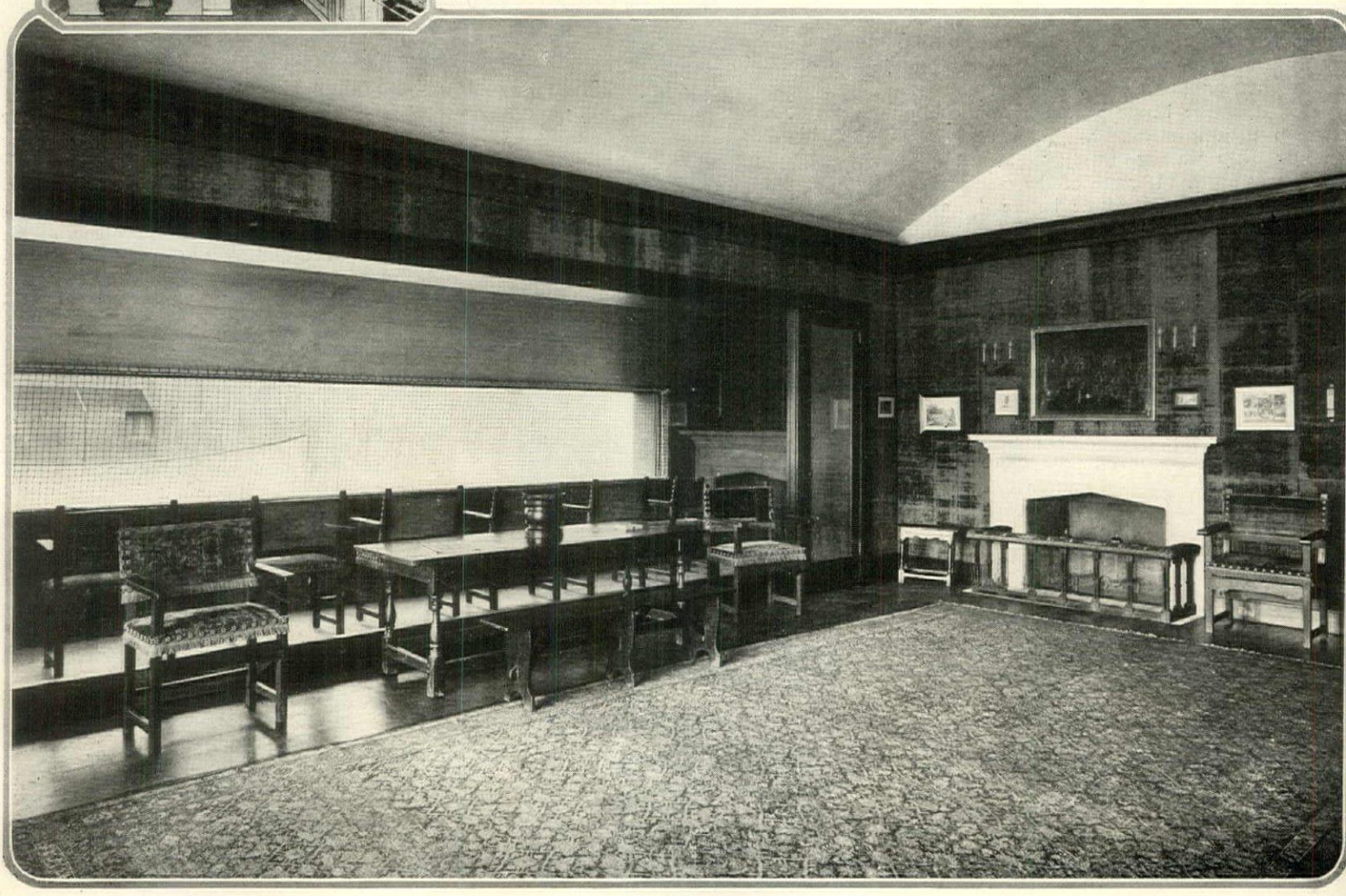
A grill promises delightfully informal Sunday suppers. In the Holbrook residence, Hartford, Conn. R. F Barker, architect

An upstairs kitchenette between the children's room and the master's bedroom saves many a step. Howard Chapman, architect



For a two or three room apartment where the maximum of comfort and convenience must be had for a minimum expenditure of labor and space, a kitchen breakfast corner is a helpful adjunct. It is also feasible for the country cottage or for maids where no servants' dining room is provided. Richard E. Thibaut, Inc. were the decorators

At the residence of Payne Whitney, Esq., Manhasset, L. I., is a room adjoining the squash court that provides the best sort of gallery seat. A long window faces the court and chairs are arranged on a platform behind it. This part of the room can be cut off with glass doors. The long window arrangement would be suitable for a house commanding an extraordinary view. F. L. Robinson, architect



Wurts Bros.

INDOOR PRIMULAS FROM A TO Z

The Ever Popular Primrose, a Leader in the Race for the Best Winter House Plant—How to Raise It from Seed and Care for It in Maturity

MARTHA HASKELL CLARK

THE primula easily heads the list of winter-blooming house plants. In its diverse varieties it covers the entire gamut of flower color, and best of all, it is one of our most valuable house plants—the ever-accommodating geranium not excepted—in its adaptability to all sorts of atmospheric conditions, and its extreme willingness to bloom and thrive in the hands of the veriest amateur gardener.

Unfortunately for their popularity, the opinion prevails that primulas are short-lived plants, expensive to buy, and difficult to raise. If the truth were only known, the exact opposite is the fact, on all three counts.

It is true that primulas are expensive as bought full of bloom from a florist's window. They also sound expensive to raise, as the seeds cost all the way from twenty-five cents to a dollar for an extremely small packet, according to the variety.

Few amateurs choose to enter upon such a hazardous experiment as raising their own stock from seed and at the same time pay so highly for the privilege. Yet the culture is so simple, the proportion of seeds sure to germinate so large, and the demands of the growing seedlings so modest, that raising from seed is not only the least expensive method of procuring a large stock of plants, but is full of interest for the flower lover. So many charming and unusual shades of color will be found in a batch of mixed seedlings that this forms an additional recommendation for the seed-sowing method of propagation.

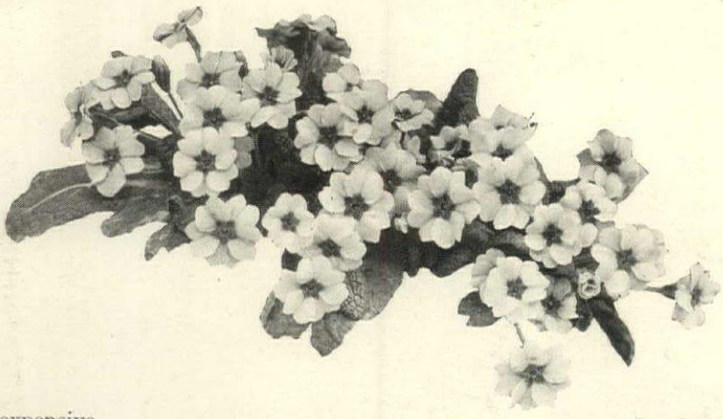
Growing from Seed

The seeds should be sown thinly in seed pans about the end of February. They germinate very unevenly, the first plants appearing in ten days or two weeks, but new plants spring up till as late as the first of June. I find it unsafe from my own experience to discard the seed pans until then. As soon as the first true primula leaves have formed, the little plants should be lifted carefully and transplanted into thumb pots. They will require one more transplanting into their summer quarters about the first of July. These may be 3″ or 4″ pots; if the latter, the plants are flowered in them without further shifting being necessary.

During the summer the seedlings should be kept outdoors in a shady place and watered as needed. Early in September they may be transferred into the pots in which they are to bloom. The best soil is a rather sandy loam mixed with leaf mold. This can be procured from the florist, or dug by oneself in the woods. Any rich black soil where ferns flourish will be just the thing. The little plants may be left out-of-doors until danger of frost is expected.

The commonest forms of primula for house culture are rich in white, red, rose, lavender and blue shades, but completely lacking in yellow. Two primulas, *Floribunda* and *Kewensis*, the former an old standby and the latter a new introduction, may be used to supply this color. But for yellow-flowering primroses I, personally, like nothing so well as the hardy garden varieties of which the Polyanthus, variously advertised as *Primula veris* and *Primula elatior*, is rich in yellow and orange shades though it also contains rose, white, bronze, brown, blue and many striped and edged varieties.

(*Continued on page* 76)

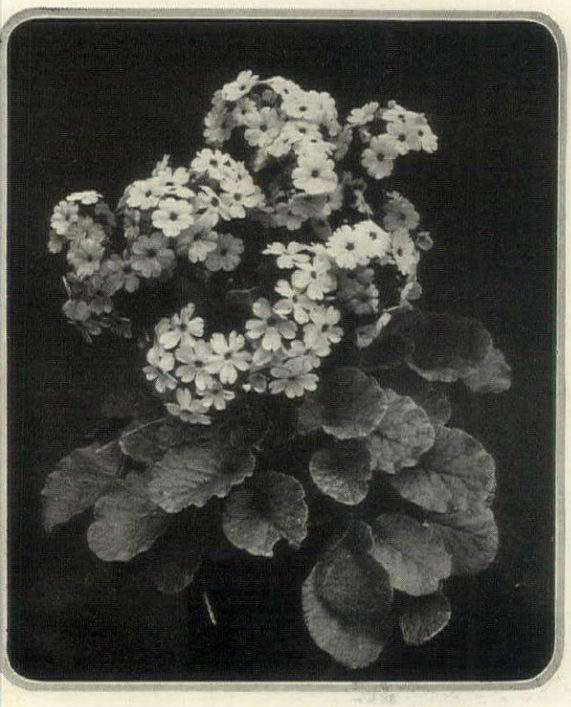


One of the many species is P. acaulis, sometimes classed as P. vulgaris. It runs into various forms and colors

Primulas form one of the really large flower families. Upward of 300 species are now recognized, about half of which are in China, seventy-odd in the Himalayan region, and practically all the rest in Japan, North America, Europe and Eurasia. Only one is found native in South America. Further collecting in the China-Himalaya-Thibet region will doubtless discover many more sorts.

Generally speaking, primulas are boreal or alpine plants, many of them growing naturally at extremely high altitudes. For this reason the number of species adapted to average cultural conditions is restricted.

Far more interest in primulas is taken in Great Britain than here in the United States. A large number of species are in cultivation there, the majority of them as fanciers' subjects.



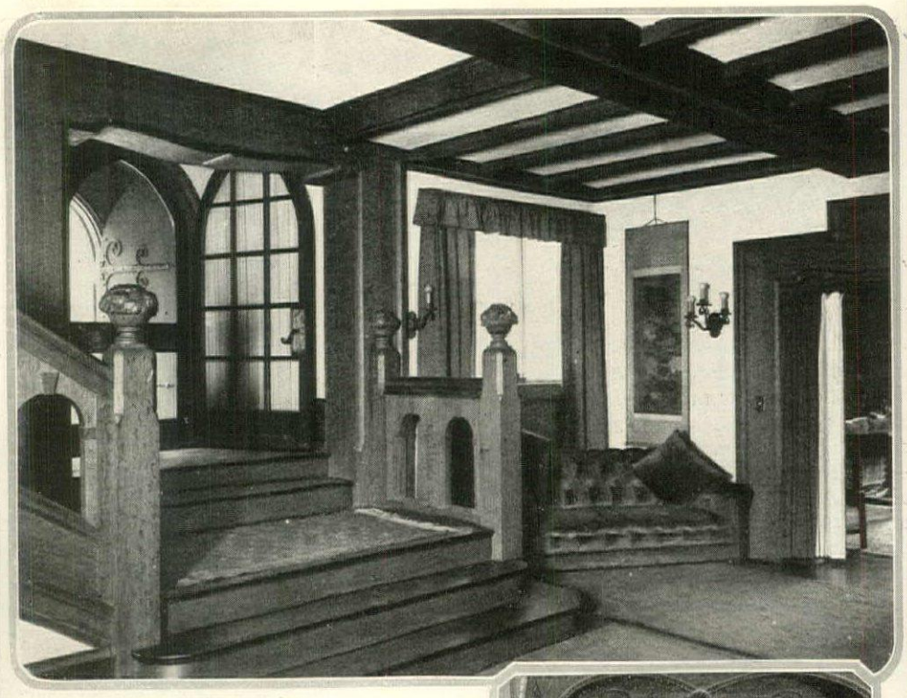
Obconica is the freest flowering type of the primulas best adapted to indoor culture. The flowers are about 1″ across and are borne profusely

As house plants for winter bloom the primulas easily head the list in point of variety and adaptability to many different atmospheric conditions

THE ROOF *of the* ROOM

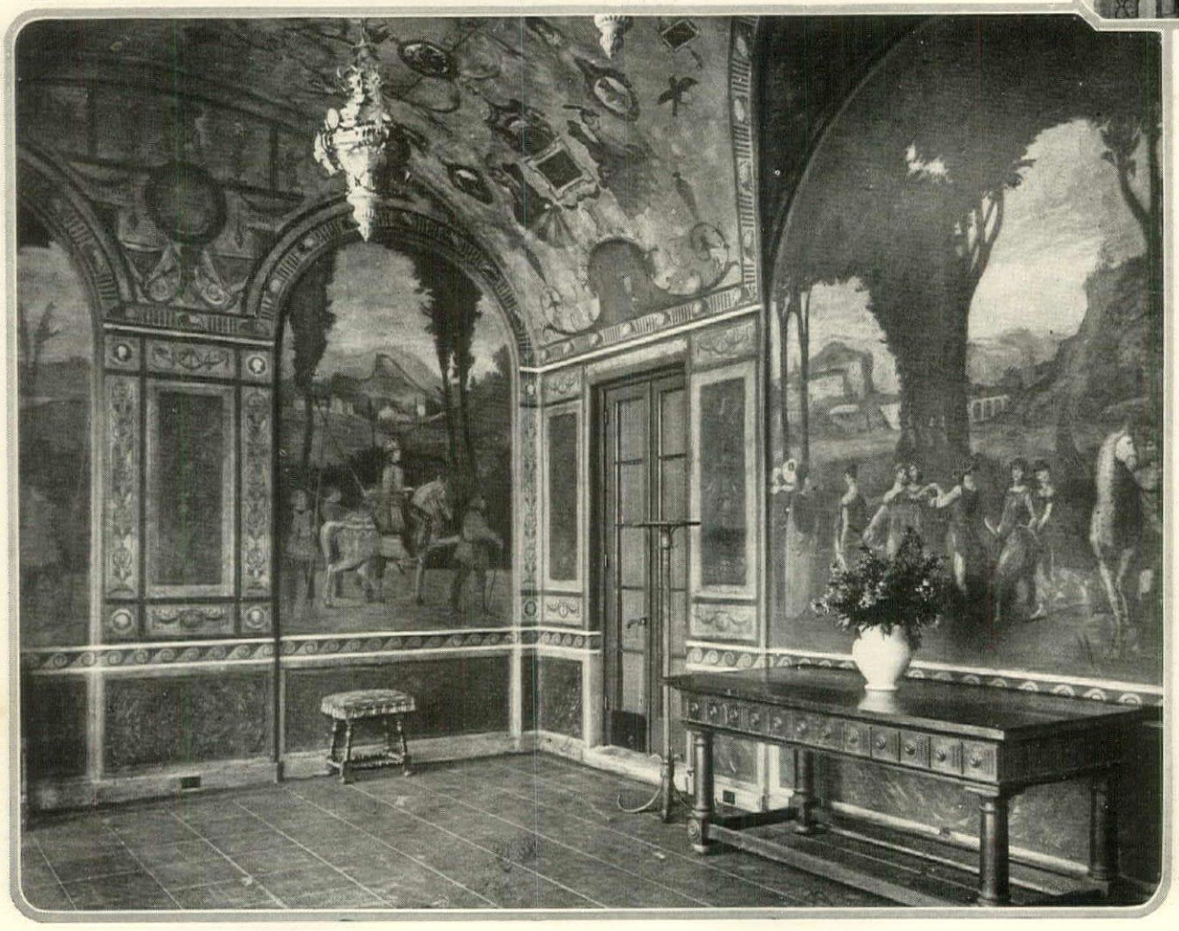
Ceilings of Unusual Artistic and Architectural Merit

Photographs by Gillies



When designed to suit the scale and general character of the room, the beamed ceiling can be one of its richest architectural features. The ceiling of the entrance hall shown here is of hand-hewn quartered oak beams that, together with the woodwork, create a sturdy Elizabethan atmosphere. Rough plaster between is tinted deep cream. It is in the residence of C. K. Seymour, Esq., at Chatham, N. Y. Wilson Eyre & McIlvaine, architects

Molded plaster ceilings are characteristic of the best Tudor work used to enrich English residences. Today it plays no small part in the creation of pretentious American homes. The library ceiling of the Reginald DeKoven residence in New York retains all the feeling of this old work. The frieze of hand-tooled Cordova leather, rich and iridescent, is picked out here and there with gold. John Russell Pope, architect



A ceiling in the Villa Madama furnished the inspiration for this ceiling in the residence of W. W. Cook, Esq., in New York. It is vaulted, with a design in low relief and color. The delicate moldings and the carvings on the wall below show the chaste restraint for which the work of the architects is well known. York & Sawyer, architects of the house

Between the living room and the terrace in the H. H. Rogers residence at Southampton, L. I. is a loggia that beautifully crystallizes the spirit of the Florentine. W. W. Chase painted the murals, which picture episodes in the history of Florence. The ceiling bears heraldic devices and the coats of arms of the family. Light is given by rare bronze Florentine lamps. Walter & Gillette, architects

THE BEST METHODS *of* PRUNING ROSES

Long, Moderate and Close Pruning and the Varieties to Which It Is Applied To Get Better Flowers and Sturdier Wood Growth

W. R. GILBERT

PRUNING roses effects two objects; it makes compact, handsome bushes, free from weak shoots and dead wood, and it increases the amount of floral beauty throughout the summer and autumn. It is of three kinds—long, moderate and close pruning.

Long pruning is employed for all strong, vigorous, free-growing kinds. The consequence of a vigorous growing rose being closer pruned is that it will make a quantity of strong shoots, generally springing from the crown close to the stock, and very likely no flower during the whole year—at all events, not till late autumn. The proper plan is to leave from five to eight strong shoots, placed as regularly as possible. Cut them back so as to leave four or five buds, of last year's wood, and then carefully prune away all weak and dead branches. Roses do not flower well in the center of the bush, and, therefore, that part should be well thinned out, leaving the branches as free of each other as possible. As a general rule it is not right to cut into the bush below the preceding year's wood; but when the bushes become old it is necessary now and then to cut away a portion of the old wood, which becomes clubbed. This applies more or less to all roses. It should be removed with a small saw, and the wound afterwards smoothed over with a pruning knife.

Moderate pruning consists in using the knife more freely than in the former case, in leaving but two eyes of last year's wood, and in carefully training the branches, so as to make the head round and compact. As roses that require moderate pruning have a greater tendency to flower than those in the last mentioned class, a little inattention is not so injurious to them. Under this head may be enumerated the greater part of our newest and best roses, including the moss, damask, hybrid damask, perpetual, and a great portion of the best hybrid perpetuals and bourbons.

Close Pruning

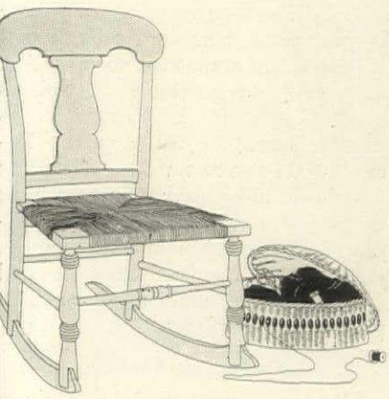
The third method, or close pruning system, is used for those which are termed dwarf growers, or that make but little wood. This class is not numerous in comparison with the others, but it contains many of the brightest gems of the rosery. They succeed better on dwarf stocks than those 4′ or 5′ high. In some cases they are shy growers and apt to overflower their strength. This is obviated by close pruning, as the strongest shoots should be cut away pretty freely. Under this head may be classed a few of the best moss roses and many hybrid perpetuals, damask perpetuals, and some of the bourbon tribe.

A few words on yellow briar roses. Roses of this class are peculiar in their flowering and therefore require peculiar pruning; they are very early bloomers and make no wood previous to flowering. They generally put forth the leaf and bud about the same time. It is, therefore, necessary that as much as possible of last year's wood be retained, particularly the ends of the branches, from which most of the flowers proceed. Do not prune them when other roses are pruned, but shortly after they have done flowering, leaving three or four branches a little shortened. The rest may be cut well back, when they will make good flowering wood the remainder of the season and ripen it well.

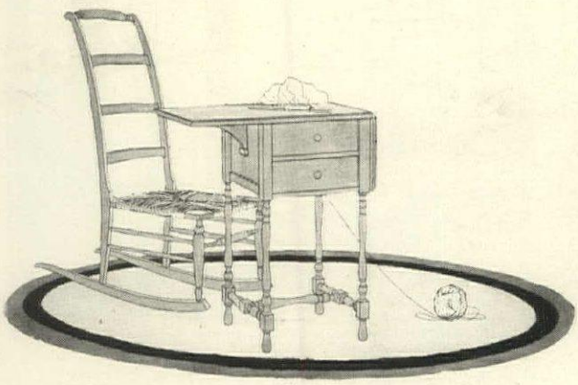
Very little cutting is necessary in the case of ramblers. Any shoots which are outdistancing their neighbors may be cut back somewhat, and all dead canes should be entirely removed. This advice applies equally to the rugosa type. A good pair of pruning shears will be found invaluable in rose pruning. Keep them sharp, and see that all cuts are cleanly made, so that they will heal quickly.

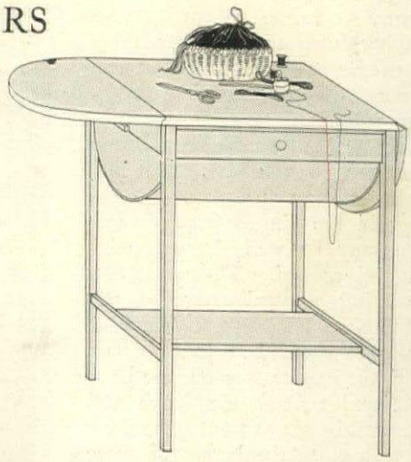
WORK STANDS *for* WAR KNITTERS

These stands can be purchased through the Shopping Service, which will also furnish the names of the shops. Address Shopping Service, HOUSE & GARDEN, *19 West 44th Street, New York City*

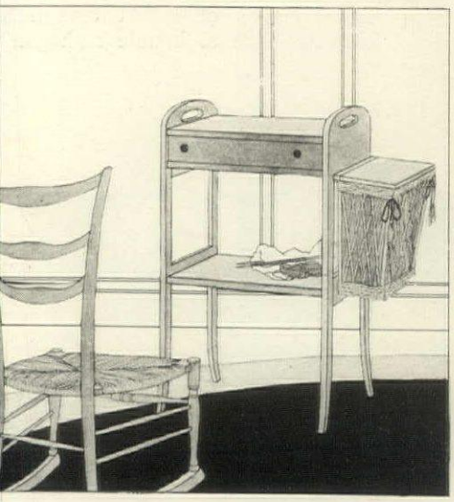


A comfortable rocker, a copy in every detail of a Colonial design, is made of mahogany knot wood with a rush seat. 30″ high, 20″ wide. $13.50





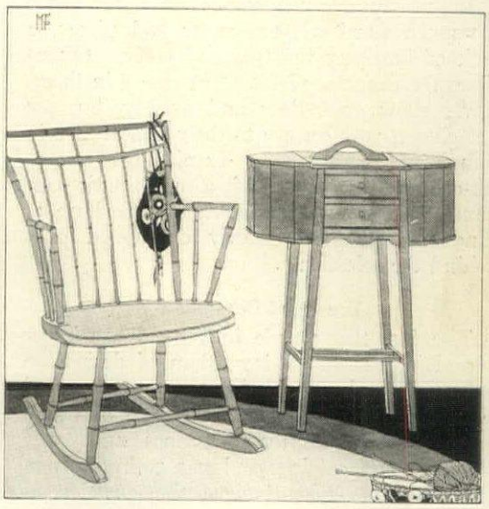
In mahogany or gray enamel, a sewing table with sliding drawer in small compartments. 14½″ by 15″ on top, 28″ high. Opens to 33″. $18



Still the favorite mahogany. This time in an antique finish. The table is 28½″ high and 16″ by 33½″ on top. $27.50. *The rocker, in the same finish, has a handmade rush seat. A copy of a Colonial design.* $13.50

A wicker basket hangs on one side of the mahogany sewing table, lined with colored silks. The stand is 25½″ long, 15″ wide and 29½″ high. $22. *A slipper height solid mahogany rocker with antique finish and rush seat.* $12

A fifth table of mahogany stands 26″ high, 10″ wide and 20″ long. $15.50. *The mahogany arm rocker, which is a reproduction of the Colonial Windsor type, is 30″ high and 21″ wide. It sells for* $16



HOW TO BUY FURNITURE

The Values to Look for in Wood, Construction and Upholstery—What Comprises Good Cabinet-making — Choosing the Right Furniture for the Right Place

H. W. DANA

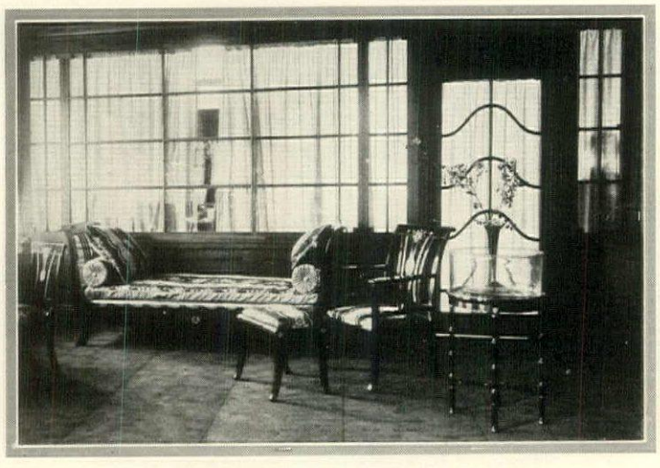
When well made, the bedroom suite has a distinct place in house furnishing. This set of black twin beds, gaily decorated in color, speaks for an interesting suite of which the other pieces are a bedside table, bureau, with separate mirror, dressing table, chair, table, desk and chiffonier. Also available in French gray enamel. Furniture by courtesy of Paine

IT is undoubtedly true that most people in selecting wearing apparel, dry-goods and merchandise understand how to buy so as to get value received in style, quality and intrinsic value. When it comes to buying furniture, however, these same people are more or less at sea, and must depend upon the mercy of the salesman, merchant or decorator of whom they are purchasing.

Consider, for example, the homes of almost any prosperous community in the United States. The people may be well dressed, educated and refined. Their selection of wearing apparel may be admirable, in good taste, fashionable and up to date. The colors are well chosen, the materials good, the lines simple and refined, the finish and workmanship above the average.

Now look to the homes of these same well dressed families. Walk into the halls, the living-rooms, the bedrooms, and what is the first impression?

In nearly every instance will be found too much furniture, too many odd pieces, a lack of harmony in style and color. Oftentimes the different pieces of furniture in themselves show good lines and quality, but are not chosen with an eye to their appearance in completed rooms. The furnishings appear hit-or-miss, made up of a combination of hand-downs and new furniture picked up at random, with no carefully considered plan behind the selection.



A suggestion for the sunroom or living room is found in a black enamel set decorated with old-fashioned flowers. It includes a day bed, large arm chair, table desk, chair, bench, tabouret and aquarium

Dress and Decoration

The fact that people in general are better versed in matters of dress than of decoration is easy to understand. For men, women and children read and study the wealth of excellent style literature, the magazines, newspaper fashion pages, catalogs and many other fashion publications. They believe the question is worthy of consideration and discussion. Their success in matters of dress, therefore, is not wholly the result of their own taste, but also of the knowledge and experience of others.

Even greater care should be given to the selection of furniture, because it is far more permanent than is clothing.

It is well, first of all, to read and study the many fine magazines, books and other publications that treat of house furnishings, and to observe and frequent really well furnished homes whenever possible.

In making purchases of furniture, be sure to plan the total outlay at the start. It is far better to buy a little furniture of good quality, filling in other pieces as time goes on, than to expect too much from a limited appropriation. Furniture of bad construction or ugly design will not give lasting satisfaction, but in most cases must be discarded later at practically a total loss.

Choose the place to buy furniture very carefully. Go to reliable dealers only, for even with the most expert technical knowledge and experience, it is not always possible to avoid deception if the dealer is unscrupulous.

The situation in which your furniture will be placed is an all-important matter. Consult an able interior decorator, if possible. If not, consider the architectural plant of the home to be furnished. Learn to visualize, to picture in your mind, how the furniture will appear in the completed rooms. Ask the dealer to assemble the pieces selected so as to show as nearly as possible how they will appear. Remember that no manufactured product has shown more marked improvement in quality and design than has furniture during the last half century. Really good furniture may be had in abundance and at reasonable prices in many places.

Concerning Woods

The woods most used in furniture making are mahogany, oak—preferably white oak—and walnut. Of these mahogany is by far the leader in popular favor. Mahogany furniture has long been admired and treasured, and probably will be for many years to come, for it is truly beautiful in the hands of expert craftsmen. Workmen like to handle mahogany

Loose cushions add comfort to upholstered furniture. Here are black and gold cushions on black velour upholstery. The small sofa has mulberry velour and gold and mulberry taffeta cushions

for the grain is fine, smooth and works well.

Oak is best adapted for sturdy, massive furniture, and when quarter-sawed or otherwise rightly used, possesses a wonderful grain or figure. Walnut also has beautiful markings, and takes a wonderful soft brown finish. Wicker furniture in various forms may be used in nearly every well furnished home. It possesses rare grace and cosiness, and with cushions of printed linen or gay cretonne it is adapted for an unlimited number of decorative schemes. Painted or enameled furniture is also attractive.

In choosing furniture, look first to the design, to the lines, bearing in mind that simplicity is an essential. The finish is equally important. The rich, dull shellac finish is usually preferred, as it is "open," showing the wood or stock beneath, allowing no imperfections in sandpapering or in the stock. Poorer stock may be used when "filled" and "stocked up" with varnish. The shellac finish is more easily cared for and does not show marks and scratches as much as varnish. Neither does it "cloud" as much as the varnished finishes.

Construction Details

The construction of the furniture about to be purchased is the next point to consider. In the case, for example, of a mahogany bureau with a bowed or serpentine front, it is best to have this curved surface veneered—in fact, nearly all good furniture is veneered on the curved surfaces. Veneering when well done will endure for years, and has been the common practice of master craftsmen almost as long as good furniture has been built. There has been much misunderstanding about veneering, and probably with reason, for it is most unsatisfactory unless well done. But you need have no fear or hesitation when the furniture is guaranteed by a reliable house.

If the bureau has wide flat ends and top, it is better to use built-up stock, that is, stock made of several thicknesses, with the grain running in opposite directions so that warping, expanding, or cracking is practically an impossibility. In fact, wherever great strength or toughness is desired, this building-up process of naturally tough, strong woods has been so highly developed that the wooden articles are often stronger, lighter and more elastic than steel, and practically indestructible.

The success of furniture will depend on its selection and placing in the house. Here, for example, is inexpensive furniture that is wholly pleasing. The table is lacquered in Chinese yellow, the mirror has decorated enamel frame and the lamp base is lacquer

In buying a coat or dress, you are sure to examine the style and fabric, then turn it inside out and look at the lining, the stitching and the other details of workmanship. Do the same thing with furniture. In buying a bureau or sideboard, pull out the drawers, see that they work easily and smoothly, that they are dustproof, or as nearly so as possible, that the lining is made of mahogany or oak—the best woods for this purpose—and that they are well braced and secured. If a chair is being selected, look for strength as well as comfort. Sit down in the chair; if it is comfortable when first tried, it fits you. If the first impression is not one of comfort and relaxation, better try another model.

Buying for Comfort

Have you not frequently heard the remark, "I haven't a comfortable chair in my house"? Unfortunately such a sad state of affairs exists in many homes. This fact naturally leads to the matter of selecting overstuffed or upholstered furniture—a luxurious sofa or large easy chair. Here confidence in the dealer is absolutely necessary, for beyond the design and covering, one must of necessity depend entirely on the word of the dealer, as in buying a watch or other article where the inside construction or works cannot be seen, tried and tested. It is a good rule to pay a fair price for upholstered furniture, for the expensive sort is the only kind that will prove satisfactory in the long run. The best upholstered furniture is filled with horsehair, sometimes having cushions or facing of down to give extreme softness and comfort.

Period furniture is a study in itself, but to understand the subject fully requires much time.

AUTUMN HAZE *in the* GARDEN

Planning a Flower Border that Will Furnish a Well Balanced Succession of Bloom for the Fag End of the Flower Season

HELEN WILSON

A SEPTEMBER garden—what a varied and unattractive collection of flowers that brings to mind; what glaring colors and gone-to-seed plants usually greet our eyes. Perhaps you too have returned from a summer at the seashore or in the woods with visions of purple and gold fall coloring to come, only to be welcomed by rows of scarlet sage against the porch, red and yellow cannas on the lawn, and "choice mixtures" of petunias under a hot summer sky. You can think of a dozen such gardens if you try. Your own is not among them, of course, but let us be uncharitable and talk about our neighbor.

First of all he probably does not know that there are flowers of soft, cool colors that will bloom in September and October. He has overlooked them in his search for a "tidal wave of bloom in June." Doubtless his tulips were lovely, his foxglove and sweet William border a thing of beauty and his larkspur and lilies beyond reproach. Then he closed his suburban home at the end of June and went away trusting to chrysanthemums or the sad remnants of some midsummer annuals to tide him over until frost.

If he had been a wise man he would have saved some space near the porch, where one's September days are usually spent, for his autumn garden. He would then take his best book on perennials and several plant catalogs and do some deep thinking. First the astonishing discovery would be made that nature offers us few red and yellow flowers for fresh bloom in September and October. Those that we see are usually the dusty survivors of a hot summer and have lose their pristine freshness.

A September Border

A border that would come into its own in September could be made by using at the back some of the new hardy asters—Michaelmas daisies, as the English call them. Climax and Feltham Blue are both good. Monkshood (*Aconitum napellus*), *Salvia azurea* in large colonies, and the lovely blue shrub spirea brought well to the front of the border, where its bushy form of growth breaks the line of the bed. In front of the tall plants in irregular groups put *Eupatorium cœlestinum*, a lavender plant which looks like a large ageratum and remains in bloom for weeks; a fact which should cause one to forgive its weedlike tendencies of growth.

Among these violet and blue flowers put pink and white ones, or both, for the supply is unlimited. Salmon pink zinnias and white petunias, very distant cousins of the magenta mixtures, are lovely in groups along the edge of the bed. These may be sown late in order to have fresh, large flowers in the fall.

There is a new violet blue petunia offered by a few seedsmen that is the color of a single violet. It is extensively used in Germany in white window boxes with pale pink geraniums, and they might be good companions in the border.

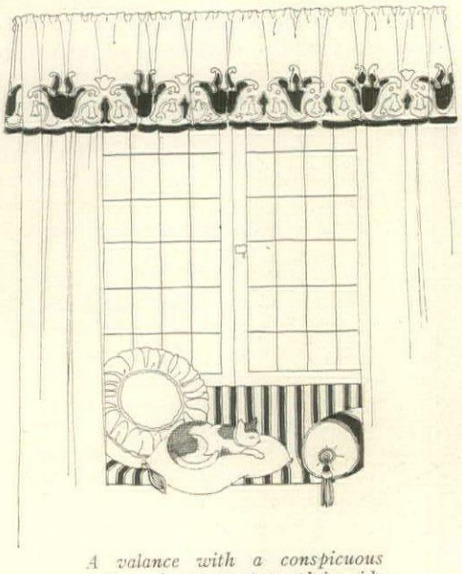
Gladioli, needless to say, are valuable both

(*Continued on page* 86)

VALANCES *of* UNUSUAL DESIGN

The Purpose of Valances in General—Color and Pattern—The Length and Its Effect—The Unusual Design that Gives Distinction to a Room

COSTEN FITZ-GIBBON



A valance with a conspicuous pattern in contrast to plain side hangings tends to emphasize the length of the window head

A VALANCE does not have to be made of fabric in order to be a valance. Notwithstanding popular notions to the contrary and certain dictionary definitions which seem to imply the use of fabric as a *sine qua non,* the error only proves lack of imagination and ignorance of interior decoration, both historical and practical, on the part of the lexicographer. Fabric of some sort, it is true, is the *usual* material from which valances are made, but it is by no means the *only possible* material, as we shall see. However, as fabric is the most commonly employed, let us consider it first.

What a Valance Does

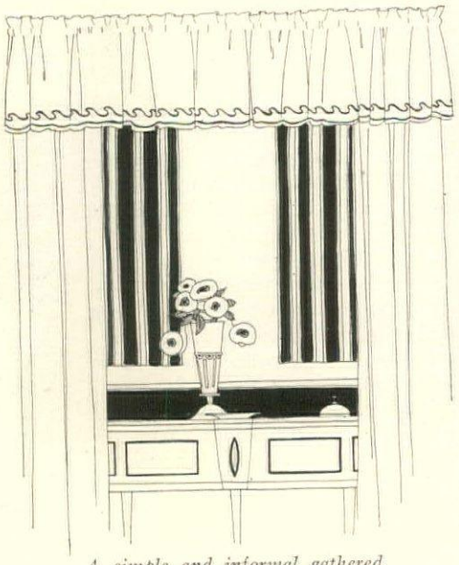
The two things to consider in deciding upon the sort of a valance to use are, first, the material, color and pattern—that is to say, whether the material and color are to be the same as that used for the rest of the window hangings and whether or not there is to be a pattern of some sort that does not occur elsewhere—and, second, the length and the manner of hanging. It make a difference in the appearance of the window, indeed in the appearance of the whole room, whether the valance is too long or too short or whether a valance is used when it had better be left off or left off when it had better be used; and the manner of hanging is of equal importance, whether it be plain, gathered, pleated, straight or shaped.

Of course a little experimentation will always help the processes of visualizing and deciding, but it is well to keep in mind a few general truths as the major guides. A tall window can take a deeper valance than a short or low window. A short valance over a wide window will bring down the apparent height of a room and, in a low studded room, must sometimes be omitted for this very reason. A valance with a conspicuous design, of bold pattern and color, will naturally focus attention upon itself, especially when the rest of the hangings are plain and should not be used unless there be some important reason for stressing the window head. The simplest and most informal valances are merely gathered and allowed to fall naturally. The deliberately pleated valance is a degree more formal and the straight and shaped valances likewise carry a note of formality.

Possibilities in Effects

The most usual course of procedure is to make the valance of the same material as the side hangings. Some admirable results can be achieved by creating a contrast, either by color or by pattern or by both, between valance and side hangings, but unless one is possessed of unerring color sense and a true sense of proportion it would be safer not to attempt this device. One cannot be too punctilious about the adjustment of the length of the valance and also about the purely mechanical side of the hanging which, if not properly done, will mar the whole effect. To mention just one instance, the writer saw but recently some valances in a seaside cottage where the decorator—and a very expensive decorator, at that—had used so much material in the heading and employed such high heading hooks that all physical balance was destroyed and the valance hung at a slant as though it were trying its best to escape from the window.

And now for a word about getting away from the usual. An idea susceptible of interesting development may be taken from a room in which the color scheme was developed from a screen covered with a black varnished paper bearing multi-colored Chinese *motifs* with some touches of gold. The room, though not a formal room, was supposed to have some suggestion of formality in accord with certain balanced and symmetrical arrangements. Accordingly it was quite in order to make shaped valances, rather shallow, from the same paper as the screen just mentioned, mount them on a backing or frame and varnish them. Heading the windows above apple-green rep side hangings they gave the required note of emphasis and contrasting color and presented much the effect of old polychrome and gilt leather lacquered in the most deft Chinese manner.

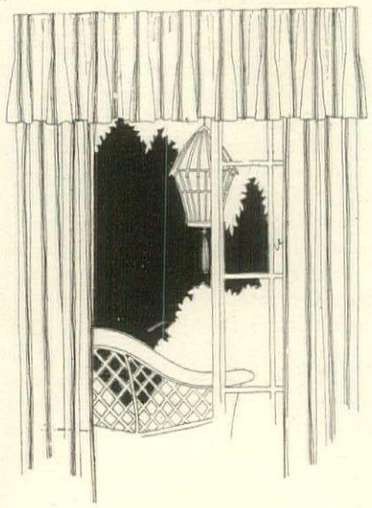


A simple and informal gathered valance with an inconspicuous border tends to strengthen the horizontal line of a window

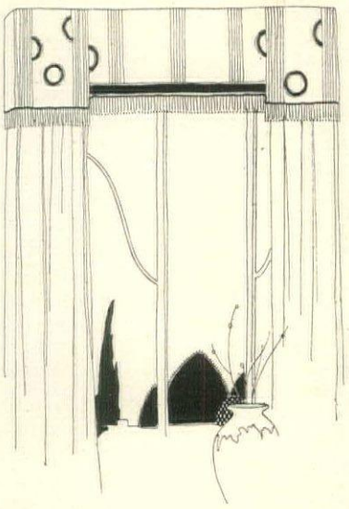
Valances of Wood

The general effect and method of managing such a valance suggest what might be done by employing painted or lacquered decoration on thin wood, shaped to the desired contour or left with a plain, straight lower edge. Such a treatment could be felicitously carried out in the 18th Century Venetian manner. And speaking of things Venetian reminds one of the fretted, shaped and colored valances, usually in cool green and white, that used to adorn the heads of windows in many an old-fashioned house. The same idea that appears therein is susceptible of varied developments. In this very connection it will not be amiss to suggest that it is often possible to find strips of pierced, polychrome and parcel gilt Japanese carved wood, in which the colors are mellow and subdued, that would answer admirably in lieu of the ordinary fabric valance. Likewise one may now and again pick up fascinating bits of old Spanish carving that could be applied to the same end with good effect.

It is always most interesting to devise new and unusual treatments so long as they will stand the tests of rigid canons of good taste, but the surest way to ensure their standing that test successfully is to eschew anything that savors of the fantastic and keep ever in mind the fundamental principles, to which allusion has already been made, and the dictates of sound common sense.



The plain pleated valance is suitable for a tall window. While not formal, it is dignified



A straight patterned and fringed valance immediately calls attention to itself by its pretentiousness

A LITTLE PORTFOLIO *of* GOOD INTERIORS

In every good interior there are dozens of suggestions. The aim of this portfolio is not to induce readers to duplicate the rooms shown but to gather suggestions from them to apply in their own homes. The reader also has at her command the expert advice of the Information Service, 19 West 44th St., New York City.

Gillies

The walls of the breakfast room to the right are gray stucco. Over this has been placed lattice painted a warm gray. The furniture is painted the same shade with color relief in medallions. The base of the room — the floor — is gray marble and the lighting fixture is of polished wrought iron with blue and green rubbed in. Hand-painted shades have been used and the curtains are of a plain fabric with decorative valances. The architect was Paul R. Allen and the decorators, W. & J. Sloane

The living room below is in a summer residence. For that reason it contains but few ornaments. Everything there has a purpose. The walls, which have an unusual paneling, and the bookcases and cornice are glazed in green. Mulberry and green form the color scheme—green velvet sofa and curtains; deep taupe rug. The framework of the two cabinets is blue and the panels black with a Chinese design. Old lamps have been used with salmon colored shades. Mrs. E. Cushing, decorator

Buckley

Mattie E. Hewitt

That a Jacobean bedroom can be reconstructed with antiques and modern pieces is proven by the excellent example to the left. The beds with their linen fold panels palmated and guilloche strapwork and heavy embroidered covers are rich in their simplicity. The smaller pieces are in keeping. Relief is given the plain walls by iron fixtures

An end-to-end arrangement of twin beds is one way of keeping the furniture from protruding too much into a room of narrow proportions. This scheme has been used in a bedroom in the residence of George Hill, Esq., at Stamford, Conn. Another view is found on page 37. Paul R. Allen, architect, W. & J. Sloane, decorators

Gillies

The wall background of the living room below is painted a grayish parchment shade. On this are set fixtures painted black with appliquéd metal. A focal point is found in the fireplace with its Italian marble mantel. The hangings are taffeta striped sage green and black. This material has also been used in the upholstery of some of the furniture. Paul R. Allen, architect; W. & J. Sloane, decorators

Gillies

Part of the simplicity and dignity of the living room to the right is due to the walls that are paneled in gray-brown wood with an antique finish. The furniture is of a light walnut tone and the draperies blue. The couch is upholstered in blue and mauve velvet. The settee to the left is covered with a linen in blue and red of a Chinese design. Above the English stone mantel hangs an antique gold sunburst clock. The carpet is a deep taupe. Touches of color are given the room by an old Italian blue jar and pale yellow lamp shades. H. T. Huber & Co., decorators

Gillies

Quite a different type of living room is found in the residence of W. T. Brewster, Esq., at Hartsdale, New York. The room is built around a fireplace of brick laid with ends exposed in wide white bond. Above it runs a molded frieze. A remarkable painting has been let into the chimney breast. Plain casement windows with wide cushioned seats beneath fill the rest of the end of the room. The grouping of the furniture is informal and the entire treatment is one that suggests comfort and the ideal of home

LIFE AS IT IS LIVED IN "THE BIRDCAGE"

A California Suggestion for the Professional Woman Who Lives Alone and Is Weary of Golden Oak and Lodgings

MAUD M. KECK

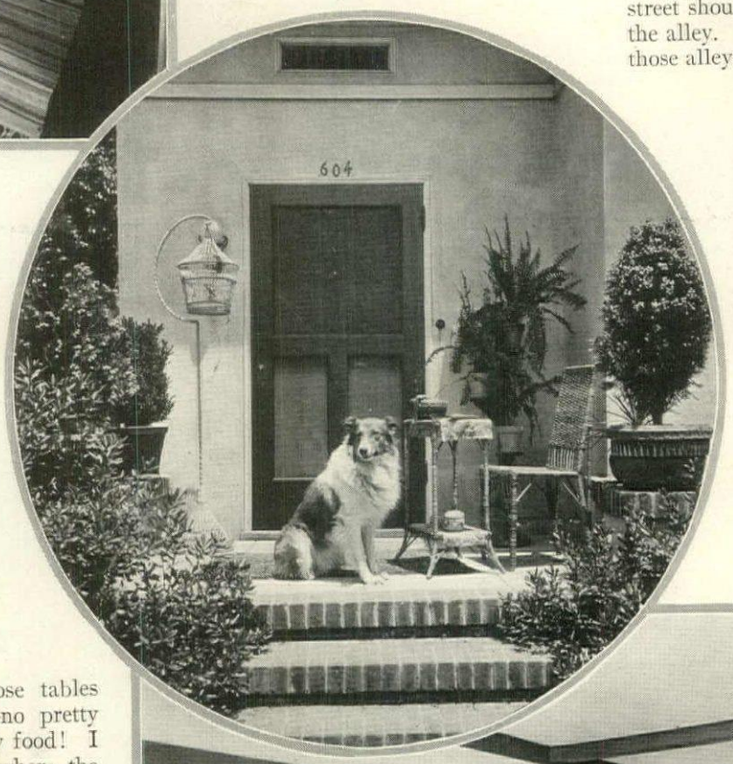
Breakfast is set in a dainty white corner. There is just room enough for two. The settles are comfortably cushioned. And the curtains and cushions and table cloth are all of the same fabric—a simple design in blue

"IF you were a woman living alone, how would *you* live?" demanded my friend.

I answered without hesitation, "In 'The Birdcage,'"—but after I said it, I began to think. Suppose I *was* a woman, living alone? Suppose I nursed or typed, or taught, or had a profession or had none and played fairy godmother to some young shoot without a parent stem, how would I live?

That afternoon and evening and even during the two or three times I woke up in the night, I was that woman in lodgings, or hotels, or boarding houses—living alone. I ate those meals which gave me mental indigestion: I dined at those tables where there was nothing esthetic—no pretty doilies, no hyacinths in a bowl—only food! I lived in those commonplace rooms where the carpet had an ugly, dusty individuality, where the furniture was golden oak, where the color scheme was unborn. Weary from the mental fag of a hard day it was to this I came home at night—and I woke up to it in the morning. Alas! not only to this, but to an endless vista of similar impending mornings! So it was not lightly, not carelessly, not as one who speaks without taking thought that I hunted up my friend and spake unto her:

"Four-Leaf," I said solemnly (we call her Four-Leaf because her name is Clover), "Four-Leaf, I would live in a Birdcage of my own if I had to build it in a tree—or by the side of the road—or so far away that I travelled miles to reach it. I would cook for it, scrub for it, wash dishes and water the plants for it——"



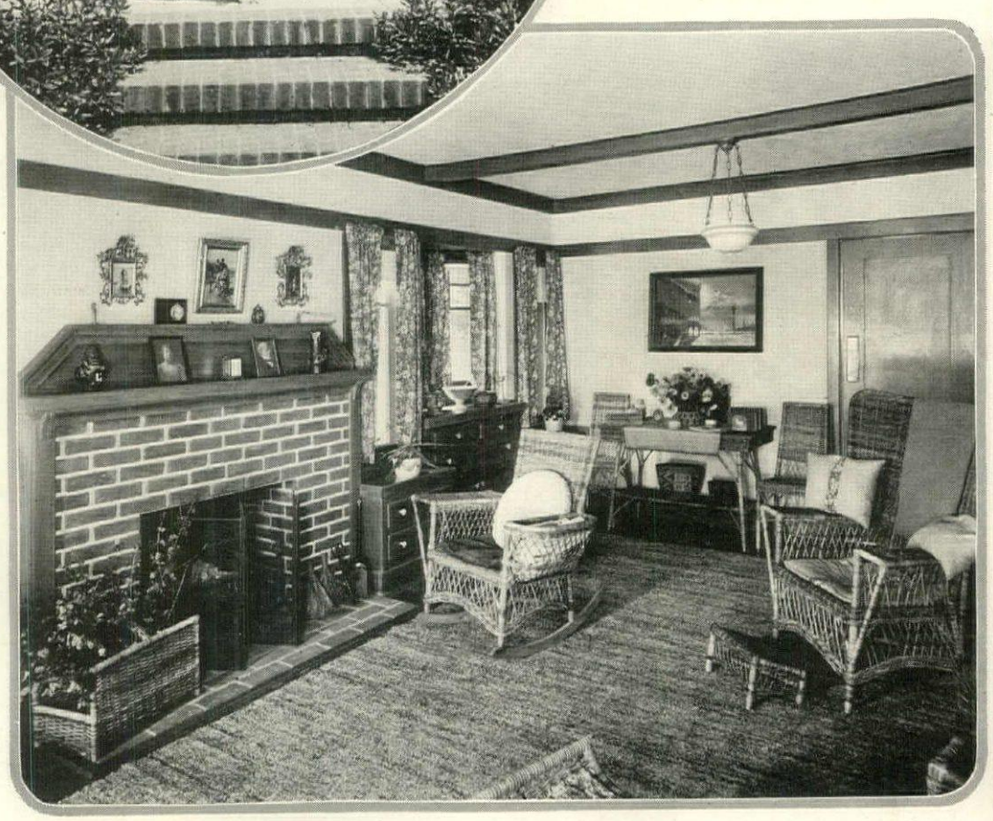
There's a tiny corner porch to "The Birdcage"—room enough for the birdcage itself and the collie, and a chair or two besides

"Oh, I knew all that—I tried all those other things first. It was a disgusting way of Life," added Four-Leaf calmly.

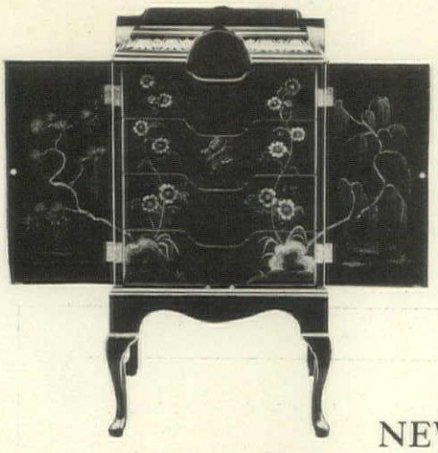
I nodded. That, I easily understood. And as I looked at her "Birdcage,"—at the four-room house with its big living-dining room finished in stained California redwood, at its gray walls, its brown wicker, its flowers and chintzes; then as I glanced at Four-Leaf herself, patting her collie and staring at the fire, I remembered those other women whose windows looked out on chimney pots or brick walls or down into what the English call "mews," and we call alleys. Dull, drab, comfortless backyards which leave the beholder aghast that houses maintaining a certain decency for the street should reveal so shameless a posterior to the alley. And I thought of the multiplicity of those alleys—of how many city windows looked down on them—of how often indeed, I had looked down on them myself! While a single glance through the glass door of "The Birdcage" revealed a porch which, for green and gray simplicity, might have been a lovely bit of Spain or Italy set down in Southern California. Being good is twice as difficult if one's only outlook is an alley!

It is true "The Birdcage" has a

(*Continued on page* 70)

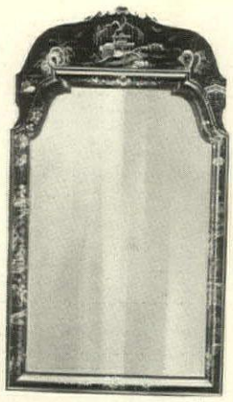


One big living room takes most of the space in the house. It has a big fireplace and is furnished with wicker



A music cabinet in which utility and beauty have been successfully combined is among the new designs. It stands 33" high

A beautifully lacquered mirror frame with Queen Anne contour suggests use in the hall or the bedroom



Both the interior and exterior of the music cabinet, of which another view is shown opposite, are richly decorated

NEW DESIGNS IN CHINESE LACQUER

Part of the editorial purpose of House & Garden *is to serve as a news agency for things appertaining to the house and grounds. With this page starts a new branch of that service. Each month will be shown the latest designs in furniture. By the time the magazine reaches you, the article will be on display in the shops. The address of the nearest dealer will be furnished by The Information Service,* House & Garden, *19 W. 44th Street, N. Y.*

The Oriental habit of keeping treasures hidden away created such delectable chests as this. It is a suitable incidental piece for the hall or living room

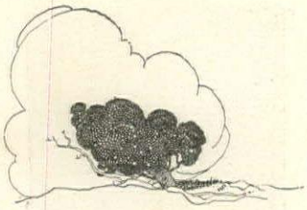
Panels from an old Chinese temple carving have been set in a lacquer frame to form a fire screen of rare beauty and distinction

Both the mirror and the table below contain decorative panels taken from antique Chinese temple carvings. They suggest a natural hall grouping

This lacquer desk might well prove the center of decorative interest in any room. Several choices of Queen Anne desk chairs are now available in the market

Among the magnificent new pieces is a lacquer closet with glass doors and drawers below. It is fully decorated. A living or dining room could contain it

A new Chinese highboy possesses unique decorative value and carries out essentially the spirit of actual Chinese furniture. It is mainly a living room piece



FALL PLANTING TABLE

The questions of what, where and how to fall plant puzzle many home gardeners. Here they are answered briefly and without unessential verbiage. Let the following table be the basis of your flower and shrub planting this fall

	Name	Blooms	Height	Colors	Remarks
			Feet		
Hardy Perennials	Aquilegia	May—June	3 — 4	Yellow, red	Aquilegia. Graceful and airy, especially valuable in the mixed border.
	Aconitum	June—Sept.	3 — 5	Blue	Aconitum. One of the best for shady and semi-shady positions.
	Anchusa	May—June	3 — 5	Blues	Anchusa. The new varieties are great improvements. Give full sun.
	Anemones	Sept.—Oct.	1 — 2	White, rose	Anemones. Beautiful flowers, lasting until hard frost. Good for cutting.
	Carex (Sedge)	May—June	1 — 2½	Foliage	Carex (Sedge). Good for marshy places or wet spots.
	Chrysanthemums	Sept.—Nov.	2 — 4	White, maroon, yellow	Chrysanthemums. Most important of the late fall flowers.
	Dicentra	May—June	2 — 3	Pink	Dicentra. Old favorite, thriving in either shade or sun.
	Dictamnus	May—July	2 — 3	Pink, white	Dictamnus. Showy for the mixed border; give rich soil and sun.
	Delphinium	June—Sept.	3 — 6	Blue	Delphinium. Indispensable for background in the mixed border.
	Ferns	May—Oct.	1 — 4	Foliage	Ferns. Good for shady positions, especially massed around the house.
	Foxgloves	June—July	4 — 5	White, purple, lilac	Foxglove. For backgrounds in the mixed border. Dominate whole garden.
	Hardy grasses	May—Oct.	2 — 5	Foliage	Hardy grasses. Should be used freely both by themselves and in mixed border.
	Hardy pinks	May—June	1	Crimson, white	Hardy pinks. Old favorite. Among the easiest to grow of border plants.
	Hibiscus	July—Aug.	5 — 8	Pink, white	Hibiscus. Full sun, but prefer moist soil. Robust growth with immense flowers.
	Helianthus	July—Sept.	5 — 6	Orange, yellow	Helianthus. Desirable for shrubbery planting and in clumps. Newer varieties.
	Iris	May—July	2 — 3	Blue, lavender, yellow	Iris. Select varieties for succession of bloom and character of soil.
	Peonies	June	2 — 4	Red, white	Peonies. Strong soil and sun or partial shade. Cover crown 2" deep.
	Perennial poppies	June—Sept.	1 — 3½	Red, white	Perennial poppies. "Iceland" bloom all season; "Oriental" in May and June.
	Primroses	April—May	½— 1	White, yellow	Primroses. Good for half shady position and rockeries. Rich soil.
	Phlox	June—Aug.	2 — 3	Pink, red, white	Phlox. Select for succession of bloom; replant every three or four years.
	Rudbeckia	July—Aug.	4 — 6	Yellow, orange	Rudbeckia. Hardy, robust; spreads by itself; excellent for screening.
	Saxifraga	April—June	½— 3	Pink, white	Saxifraga. Very hardy; thrives everywhere; good for bordering shrubbery.
	Shasta daisy	July—Sept.	1½	White	Shasta daisy. The popular original has been improved in later varieties.
	Spirea	May—June	3 — 5	White, pink	Spirea. Prefers semi-shade and moist soil; good for borders; permanent.
	Stokesia	July—Aug.	1½— 2	Blue, white	Stokesia. Good for masses and beds in sunny positions; very hardy.
	Sweet William	June—Sept.	1½	Pink, white	Sweet William. Extremely hardy and permanent; fine for cutting.
	Salvia	June—Oct.	3 — 6	Blue, red	Salvia. Prefer moist and semi-shaded positions; several new varieties.
	Trillium	May—June	1½	Red, white	Trillium. Good for moist, shady positions in the hardy border.
	Veronica	June—Aug.	1½— 4	Blue, white	Veronica. Long spikes of flowers; extremely effective in mixed border.
	Vinca	April—Nov.	½— 1	Foliage	Vinca. Good as ground cover in shady position and under shrubs.
	Violets	April—May	½— 1	Blue, white	Violets. A generous number should be included in every mixed border.
Shrubs	Berberis	April—Nov.	2 — 3	Foliage	Berberis. Best general plant for informal hedges; color in autumn.
	Deutzia	May—July	6 — 8	Pink, white	Deutzia. Very hardy, permanent, and free-flowering; any soil; full sun.
	Lilac (Syringa)	May—June	15 —20	White, lilac	Lilac. Tall hedges, screens, and individual specimens.
	Hydrangea	June—Sept.	10 —15	White, pink	Hydrangea. Lawn specimens, hedge terminals, screening hedges.
	Forsythia	April—May	8 —10	Yellow	Forsythia. Single specimens and in mixed border. Best early shrub.
	Japanese maples	May—Oct.	10 —15	Colored foliage	Japanese maples. Invaluable alone on the large or small lawn.
	Rhus	July	15 —20	Foliage	Rhus. Unique and effective. Good background shrub.
	Spirea	May—June	15	White, pink	Spirea. Invaluable in the mixed border; also isolated. Many varieties.
	Althea	Aug.—Oct.	15 —20	White, red	Althea. Tall hedges and single specimens. Very hardy.
	Viburnum	May—June	12 —15	White	Viburnum. Hardy and effective. Flowers followed by white or scarlet berries.
	Weigela	June—Aug.	8 —12	Pink, white	Weigela. Extremely pretty and free-flowering. Graceful single specimens.
Bulbs		Plant—Inches Apart / Deep			
	Tulips	4— 8 / 4—6	1 — 3	Pink, purple, white	Tulips. Most effective in long borders and in front of shrubs.
	Narcissus	6—12 / 5— 7	1 — 2	White, yellow	Narcissus. *N. poeticus* and *N. P. ornatus* good for naturalizing.
	Jonquils	6— 8 / 4— 6	1 — 1½	Yellow	Jonquils. For the mixed border and for cutting. Plant early.
	Hyacinths	6—10 / 5— 7	1 — 1½	Blue, white, pink	Hyacinths. Best for formal and design bedding. Mass in variety.
	Lilies	12—24 / 6—10	2 — 6	White, red, yellow	Lilies. Plant soon as received. Succession of bloom throughout summer.
	Snowdrops	2— 4 / 3— 4	½	White	Snowdrops. Earliest flowering; naturalize in open woods or in rockery.
	Scillas	2— 4 / 2— 4	½	Blue, white	Scillas. Under trees or on shady lawn; will stand close mowing.
	Crocus	2— 4 / 3— 4	½	Blue, white, yellow	Crocus. Brightest of the early spring blooming bulbs. Naturalize.
	Spanish Iris	6—12 / 3— 4	1 — 2	Blue, purple	Spanish Iris. Prefer a light, friable soil; good for the mixed border.
	Grape Hyacinth	2— 3 / 3	½	Blue, white	Grape Hyacinths. "Heavenly Blue" the best variety; plant in groups.
	Anemones	4— 6 / 3	½	Blue, white, scarlet	Anemones. Prefer well-drained, sheltered position; good for rockery.
	Allium	6 / 2— 4	1	Yellow, blue	Allium. Naturalize where grass does not have to be cut and in borders.
	Chionodoxa	3— 6 / 2— 4	½	Blue	Chionodoxa. Prettiest of the early blue spring flowers; naturalize in grass.

FALL PLANTING INSTRUCTIONS

For the purpose and benefits of fall planting, turn to pages 24 and 43.

Be sure that the plants are in a healthy condition. Plants set out in the fall in a dormant or semi-dormant state do not give evidence of infestation. Buy from a reliable nurseryman. Plants should be well matured; the wood should be firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of perennials. Set out immediately upon arrival.

Any ordinary good soil will answer for most plants. Avoid extremes of sand or clay. Thorough drainage is essential. Heavy soils will be benefited by an addition of coarse sand, gravel, coal ash, or broken brick. Lime is good for both extremely heavy and light soils; it should be used with discretion.

The amount of soil preparation will depend on the quality of the soil and the culture it has received a year or two previous. Add rotted manure and ground bone where plant food is necessarry.

Before planting see that all roots are in proper condition. Cut off broken or straggly roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be set out so that the tops are about level with, or slightly lower than, the surface. Firm in soil about roots. Tag all plants.

After soil is well frozen, apply winter mulch. This protects plants from weight of snow and prevents premature root growth. Use fine, dry manure, marsh hay, dry stable litter or leaves. A depth of 3" to 5" is sufficient.

Of the larger fruits, apples and pears may be set out now, but cherries, peaches and plums should be left until spring. Of the small fruits, raspberries, blackberries, gooseberries and currants may be set out to advantage this fall.

FIRST STEPS *in* SHRUB SELECTION

General Principles and Simple Rules to Enable You to Choose and Plant Wisely

F. F. ROCKWELL

WHY should you set out shrubs this fall? Not alone because this is the season when most shrubs should be planted, but because, if you leave them until next spring, the chances are that they will not be planted at all. And again, every year you go on without shrubs you are not only losing the pleasure given by the enhanced beauty which their presence lends to a place, but also overlooking a real investment. The comparatively few dollars required to purchase shrubs for the ordinary small place cannot be charged up under the heading of the year's pleasures, as though they had been invested in flower seeds or perishable bedding plants, but may be considered as having added actual money assets. For the shrubs which they purchased will certainly add a hundred per cent to the appearance of the place, and proportionately to its value, within the space of two or three years.

I fancy that one reason why we do not find shrubs more universally employed in beautifying the grounds about the average home is that there seems to be a widespread and persistent misunderstanding as to their cost. Do you realize that for twenty-five cents you can get good standard sized plants of many of the best varieties, and that most of the others cost but fifty cents or a dollar? And do you realize that after they are once set out they will take less time for care and are less liable to injury from exterior sources, insects, diseases and drought, than anything else you can plant?

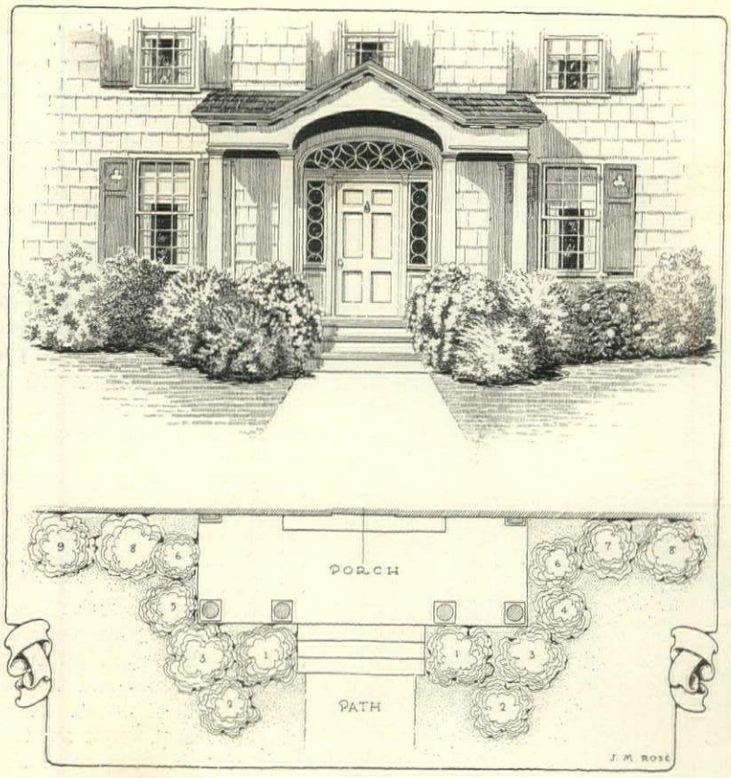
Analyzing the Planting Problem

Possibly you have hesitated about purchasing shrubs because, having had no experience, you could not decide exactly what to get. That is a matter about which no hard and fast rule can be laid down. It will depend partly upon your own taste, partly upon the place—its size, location, etc.—and largely upon its surroundings. Possibly your neighbor has built a garage next to your line which you would like to obliterate from the landscape; or you may have a view down a valley or a glimpse of a distant hill which you would not want to shut off for all the shrubs that ever grew. So the first thing for you to do, unless you want to employ a landscape architect, is to study carefully your own problem.

Without any very intimate knowledge of shrubs you can decide where they are needed and how tall they should be. That is the first step. Keep in mind, however, that shrubs should be planted as much as possible in masses, instead of dotted here and there over the expanse of lawn.

As to what you will plant in the various places where you have decided that something should be put, that will be a question of taste and will depend upon personal preference. If it is possible for you to do so, the best thing will be to visit some good nurseries, as in no other way can you get so definite an idea of the various things which will be available for your use. If that is out of the question, you can make a satisfactory selection after a careful study of a good catalog, if you make use of the following suggestions.

(*Continued on page* 66)

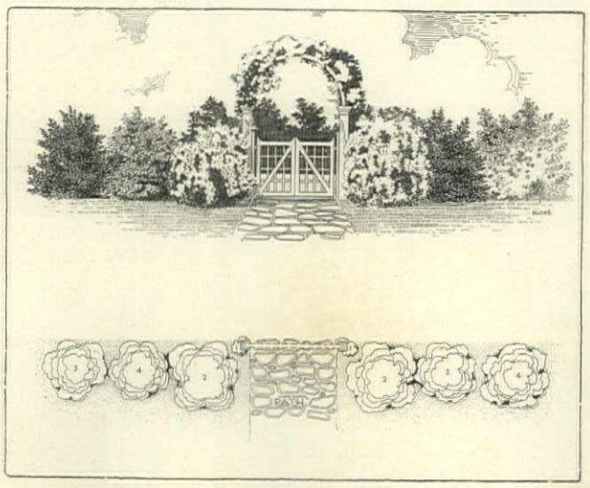


An entrance planting susceptible of considerable variation includes (1) *Spiræa arguta;* (2) *Deutzia gracilis, rosen;* (3) *Deutzia scabra, crenata;* (4) *Berberis Thunbergii;* (5) *Deutzia gracilis;* (6) *Rhodotypos kerrioides;* (7) *Azalea mollis;* (8) *Viburnum acerifolium;* (9) *Diervilla sessilifolia*

A STANDARD SHRUB LIST

Name	*Height*	*Flowers*	*Blooming Period**
Daphne Mezereum.....	3′	lilac	April
Forsythia fortunei.....	8′	yellow	April
Cercis Japonica.....	20′	rosy-pink	April
Berberis Thunbergii.....	4′	yellow	May
Prunus triloba.....	5′	pink	May
Lonicera Morrowi.....	6′	white	May
Spiræa van Houttei.....	8′	white	May
Viburnum opulus.....	12′	white	May
Syringa vulgaris.....	12′	white, lilac	May
Potentilla fruticosa.....	3′	yellow	June
Philadelphus Pekinensis..	5′	creamy	June
Diervilla floribunda.....	8′	crimson	June
Cornus sanguinea.....	12′	white	June
Cratægus crus-galli.....	25′	white	June
Spiræa tomentosa.....	4′	purple-pink	July
Hydrangea quercifolia....	6′	white	July
Amorpha fruticosa.....	10′	blue	July
Callicarpa Japonica.....	4′	pink	August
Hibiscus Syriacus.....	12′	white, pink	August
Caryopteris mastacanthus.	4′	blue	September

* These dates show the beginning of the period of bloom. In many cases the flowers last into the next month.



Over the arch can clamber pink Dorothy Perkins roses (1), *flanked by Spiræa van Houttei* (2), *Calycanthus floridus* (3), *and Philadelphus Pekinensis* (4)

THE BALUSTRADE *in* GARDEN ART

How Italy, the Land of Perfect Garden Artistry, Originally Created the Balustrade for the Enrichment of the Garden Picture

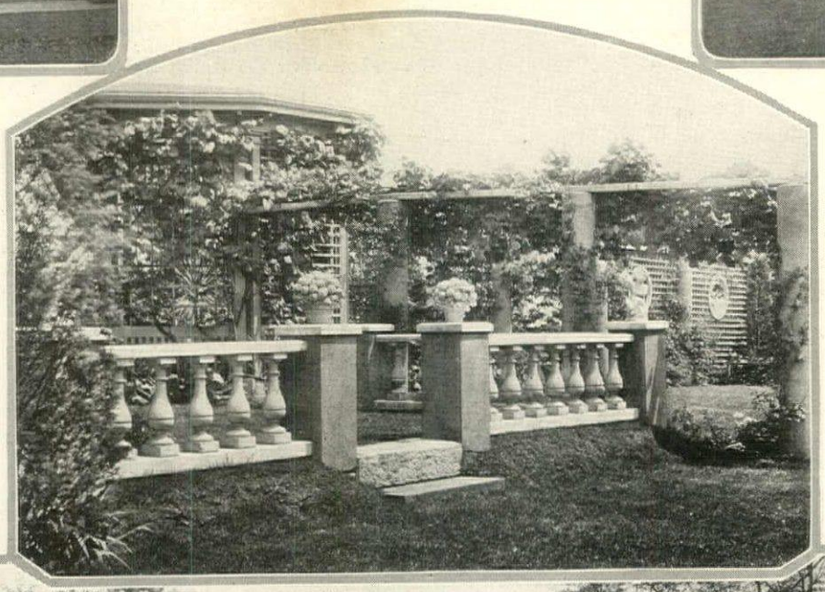
H. S. SEYMOUR

THE purpose of the "charming art of touching up the truth" is not to falsify it, but to render the truth potent as an inspiration towards a truer enjoyment of life's truth.

In making a garden you start with the assumption that something of wild Nature must be sacrificed, and something must be super-added, and that which is super-added is not properly of this real, visible world, but of the world of man's brain. Art may have its dangers, but not in the hands of an artist. So, too, it is with successful garden art and with a master of its mysteries.

The velvet lawns, the boast of English gardens, are never perhaps exactly to be attained in our own climate although, thanks to our scientific seeding and lawnmaking, they are skilfully approximated. Italy, land of perfect garden artistry, could not take lawns into account at all. Notwithstanding the English

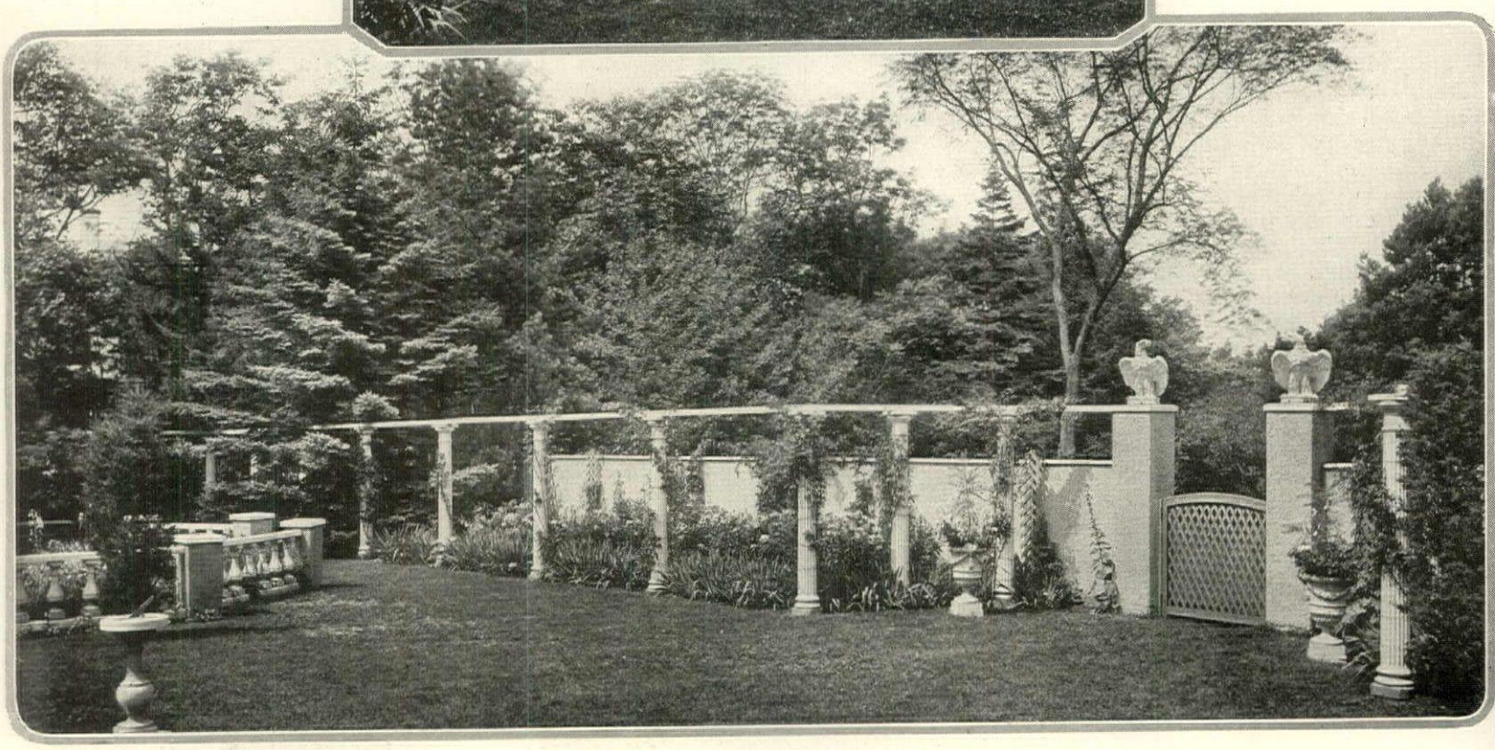
The balustrade is really part of the "charming art of touching up the truth." It is man's contribution



In making a garden you must sacrifice something of wild Nature and add something artificial

(Right) A combination of balustrade, post decorations, lattice and pergolas has here been used to create a garden corner of unusual interest and artistic merit

The remarkable composition of the garden below is due entirely to the sympathetic handling of ornaments in combination with flowers, trees and lawn



As a detail of a dignified porch or terrace the balustrade fits in exactly. Its size and designs, of course, will be governed by the adjacent architecture

wealth of turf, fair Albion has been glad enough to borrow from Italia her garden ornament, lest those perfect greenswards, sung by poet and prose-writer alike, had never, through contrast, disclosed their fullest beauty to sympathetic eyes.

And like England and France, American garden-makers have been glad to study the terrace structure of old Italian gardens, the walls of masonry with balustraded fronts, etc. In describing the garden of Moor Park, which he called "The perfectest figure of a Garden I ever saw," Temple laid stress on the lovely balustraded terraces,—"Terrasses covered with Lead and fenced with Balusters."

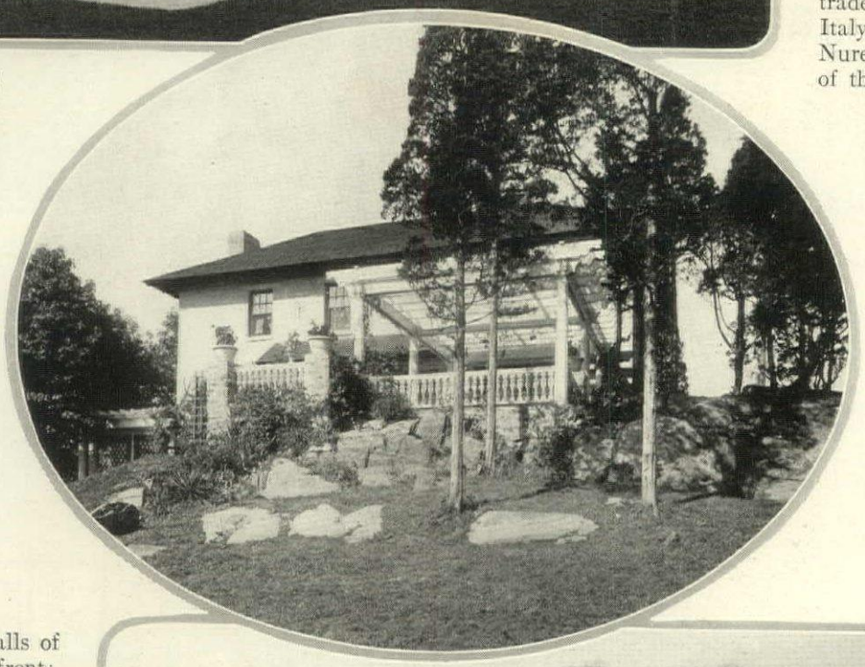
Origin of Balusters

Perhaps no single feature in the ornament of garden architecture is more useful, interesting and "unwritten" about than that of the balustrade. The accompanying illustrations at once suggest the beauty of such a bit of garden architecture. The word *baluster* (often banister) is derived from the Latin *balaustrium*, the flower of the Pomegranate, from the form of which the original outline detail of the design of the pear-shaped swelling of the lower end of the pillar or shaft bearing the name was taken. Balustrade, of course, was the name derived from the balusters placed in equidistant range. It seems to me that the balustrade came into modern decoration as a need, not simply as an invention. This, I think, will impress itself on one who studies, for instance, the paintings by old masters. Giovanni Bellini in his "Souls in Paradise" (Uffizi Gallery, Florence) seemed to feel the need of the balustrade idea, against the landscape. But it had not developed with him beyond the indication of the equidistant square shafts there shown, as it came to be developed in the work of the Venetian painter, Paul Veronese. The study of early modern art at once discloses how truly the balustrade was a structural decorative need, not merely a fancy. Jan Gossaert was glad enough to bring the balustrade idea back to Flanders from Italy, while Albrecht Altdorfer of Nuremberg nearly evolved the idea of the baluster in the pillared terrace parapet depicted in one of his famous canvases, "Susanna In the Bath."

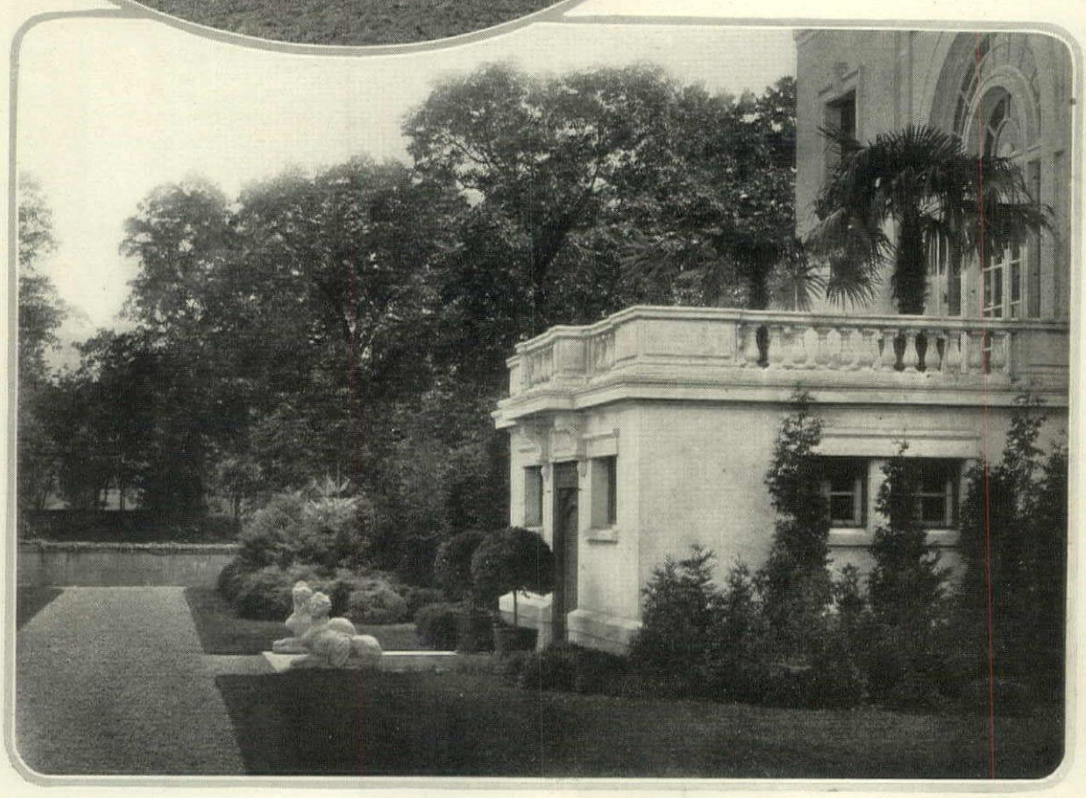
As Landscape Features

Stress is here laid on the baluster as a decorative motif with the old masters, as it is of importance to study all the arts comparatively to the fullest enjoy-

(*Continued on page* 70)



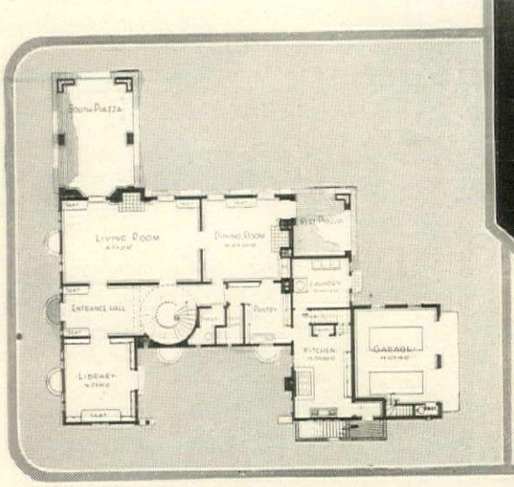
An Italian atmosphere is immediately established by the balustrade run along the rock ledge in the residence to the left



The balustrade is a device equally suitable to the ground or to the skyline. It lends itself to silhouetting

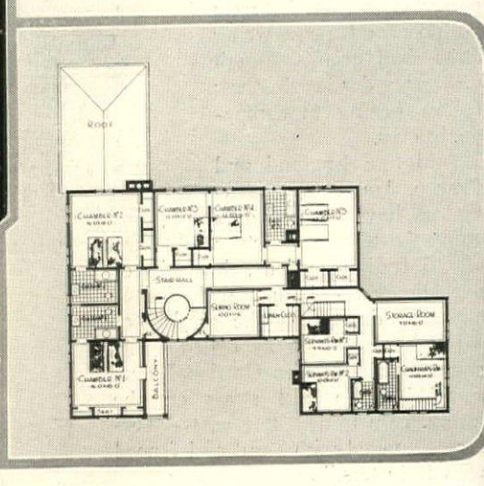
Almost the first thing one notices about the house is its abundance of windows and doors and the consequent profusion of light in the rooms. The roof is unusual

The south piazza is arched, a treatment that gives the exterior relief from the rigidity of the many windows. It has a brick floor; the walls are stucco, repeating the exterior treatment

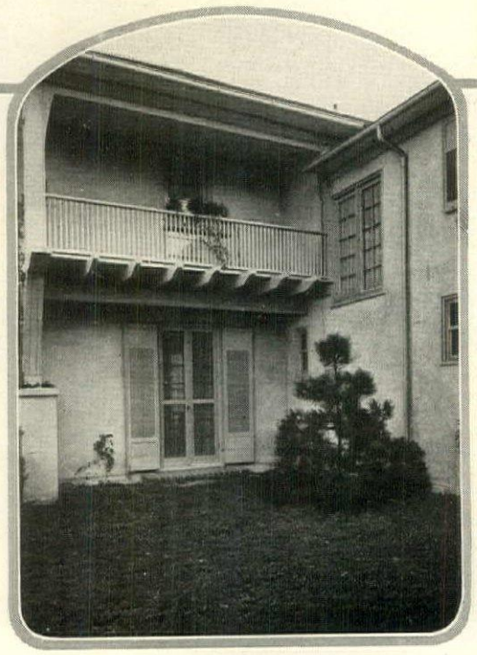


The plan is quite unique. A court has been enclosed by the library and service ells. The stairs are circular. The garage is attached to the house

Off the master's bedroom is a balcony that gives an intimate, Southern touch to the court. It shadows the library door and creates a quiet garden spot beneath



With servants' rooms restricted to a wing, the remainder of the chambers have full privacy. There is plenty of light and ventilation



A COUNTRY HOUSE *of* UNUSUAL ARCHITECTURAL LINES

THE WORK *of* EUGENE J. LANG, *Architect*

Photographs by Gillies

FERNS THAT FLOURISH IN THE HOUSE

Handsome Sorts Adapted to Average Living Room Conditions—Soils, Temperatures and General Care that Ensure Success Through the Indoor Months

L. GREENLEE

FERNS are among the finest furnishings of window and conservatory. In any season some are always ready to lend quiet grace or cool green contrast to arrangements of cut flowers or blooming plants. When the more delicate fronds of the outdoor fernery are withered by frost, the value of window and greenhouse sorts is much enhanced.

The nephrolepis, or sword fern, family have for years been the most popular of tender ferns. In the struggle to exchange the rather statuesque beauty of the old sword fern type for the fluffy ruffles of the maidenhairs they have gone through so many freakish variations in frond plumage as to suggest a movie show. All forms are beautiful, and a further reason for their popularity is that they are happy under conditions which almost any home can give them, even enduring some neglect and abuse. Once their soil dries out most ferns are ruined for the season. With repentant care, however, a nephrolepis will forgivingly regain its beauty. Even when young and growing in small pots the plants are attractive.

Some Handsome Varieties

If a number of ferns are desired for continual decoration in living rooms the simple leaved forms of nephrolepis are best. The more showy plumose forms—*Scotti, Whitmani, Wittboldi, Piersoni* and *Piersoni elegantissima* are examples—have weightier fronds much laden with curlicues. When mature their own weight breaks down the frond stems, so that the plants lose symmetry. Their bright, plumy young fronds are beautiful for mingling with cut flowers, and the plants are useful for any location where contact or frequent moving does not endanger them.

Some other stiff-fronded, handsome ferns that endure living room conditions quite well are *Polystichum angulare,* the shield fern, similar to the nephrolepis but having triangular pinnæ; and the holly fern, *Cyrtomium falcatum.* The holly fern has glossy, wavy-edged pinnæ and when young is a favorite for table ferneries. Its mature fronds are about 2′ long and quite stiff. The best small ferns of this character for general house and window use are the pteris or spider ferns. Quite a number of them have golden-yellow stems and silvery leaf markings that brighten up the darker sorts used for fern dishes. *Pteris argyrea, P. cretica* and *P. Victoriæ* are most admired.

The filmy, graceful fronds of the maidenhair ferns are always exquisite and perhaps better loved than any others. *Adiantum Farleyense,* queen of ferns, with mist-like, sweeping plumes of translucent green and young growth of delicate pink, must spend most of her time in a moister atmosphere than the living rooms afford. Their dust and dry heat would soon destroy her beauty. But everyone who has a little conservatory or greenhouse is sure to count several pots of this fern among her chief treasures. Nothing else is so charming for table and mantel decoration; nothing else so brings out the beauty of orchids, roses, lilies or any other choice flower that may be mingled with its greenery. Really indispensable it seems for state occasions in our rooms, or whenever we delight to honor some special guest. Some member of the family is usually thoughtful enough to remember to restore Farleyense to her humid atmosphere before drafts or dry heat have shriveled her finery.

Adiantum Farleyense, with sweeping green plumes and young growth of delicate pink, needs a moist atmosphere

There is a hardier form of adiantum, *A. capillus veneris imbricata,* that endures house conditions almost as well as the Boston fern. Other lovely forms are *A. bellum* and *A. cuneatum.* Basket ferns are beautiful for window use, and two of the adiantums, *A. dolabriforme* and *A. ciliatum,* both of which produce young plants from the tips of the fronds, quickly cover with them the moss of baskets. The result is not such a fountain of fronds as the Boston fern makes when planted in baskets; the effect is dainty rather than spectacular.

Fern Oddities

Among the davallias and polypodiums are several sorts interesting on account of their odd rhizomes. These rest on the ground and are densely covered with long, coarse, yellow hairs. With maturity they hang over the sides of the pots and strongly resemble a rabbit's foot.

Davallia bullata is the species sold in fern balls and wound into other odd shapes. Not all fern balls develop well, sometimes because they are not kept warm and moist enough. If the balls have been wound too tightly it is not difficult to cut strands here and there to allow them to soak up more water when immersed.

Some of the aspleniums develop young plants along the stems of their fronds in a way that is both pretty and curious. When these are detached and potted they soon form independent young ferns. Well tended aspleniums are beautiful for many years and form grand specimens. They are firm textured enough to live in ordinary windows, and their delicately cut fronds are as refined as those of some much more capricious ferns.

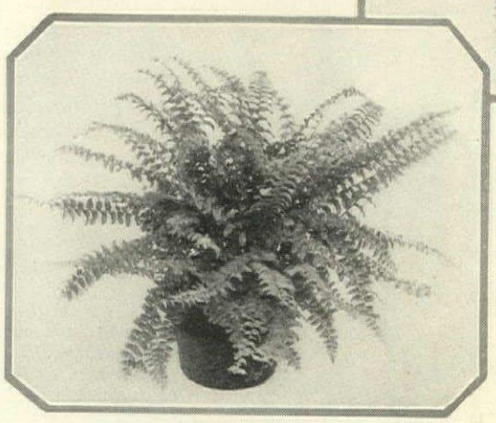
Much more expensive, curious and exacting as to culture are the platyceriums, or stag-horn ferns. They look like giant lichens growing from blocks hung upon the stems of tree ferns, or on the greenhouse wall. Only those who have some skill with tropical plants and can give tropical conditions under glass should attempt to grow them.

Temperatures and Atmosphere

A night temperature of about 55 to 60 degrees, rising in daytime to 65 or 70, suits most ferns. In coldest weather the thermometer should not register less than 50 degrees. In

(*Continued on page* 74)

A vigorous specimen of N. Whitmani, before the fronds have aged



Nephrolepis Scotti is one of the showy members of the family

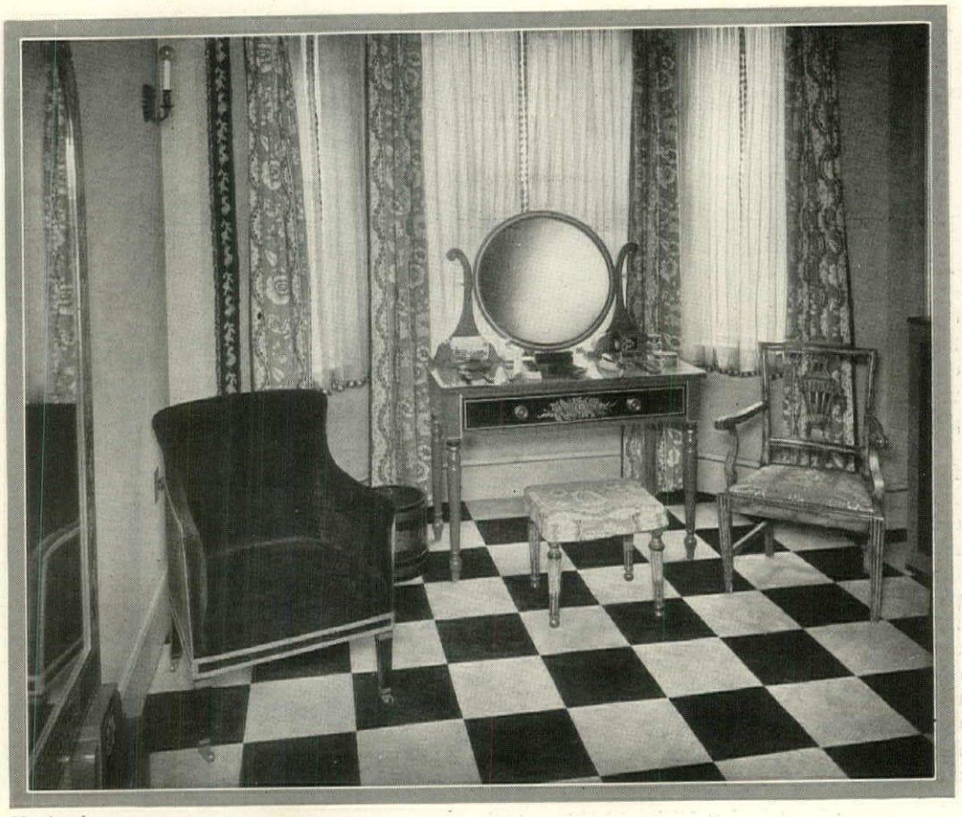
As the plants grow older they lose some of their symmetry

BLACK *and* GRAY IN A BEDROOM

A Composition In Which Livableness Predominates

WINNIFRED FALES

THAT a little knowledge is a dangerous thing will be granted without argument by all who witnessed the wholesale perpetration of gloomy horrors in the name of decorative art, in the early stages of the "craze for black" which threatened to become epidemic a year or two ago. Fortunately, the very virulence of the attack hastened the crisis and brought about a speedy convalescence; but it had served its purpose, not only by demonstrating the viciousness of an unrestricted use of mourning hues, but also by arousing an appreciation of the incalculable value, in a decorative composition, of the black note properly subordinated. As a result, innumerable interiors are now being produced whose extreme effectiveness is due in no small degree to the skilful introduction of black in limited and broken areas, instead of in the solid and forbidding masses earlier employed.



Northend

Floral motifs in blue, dull purple and green taken from the draperies, were applied to the black painted panels of the dressing table and other furniture. The black is introduced only in limited and broken areas, as in the gray and black carpet and the black taffeta bindings of the over-drapes. Glass curtains are white silk edged with narrow black and white fringe

Where Black is Well Used

One of the happiest results achieved by this means is shown in the accompanying illustrations of a bedroom in a Massachusetts home, wherein the black elements have been handled with the utmost restraint and yet in a manner which gives life and brilliancy to the whole.

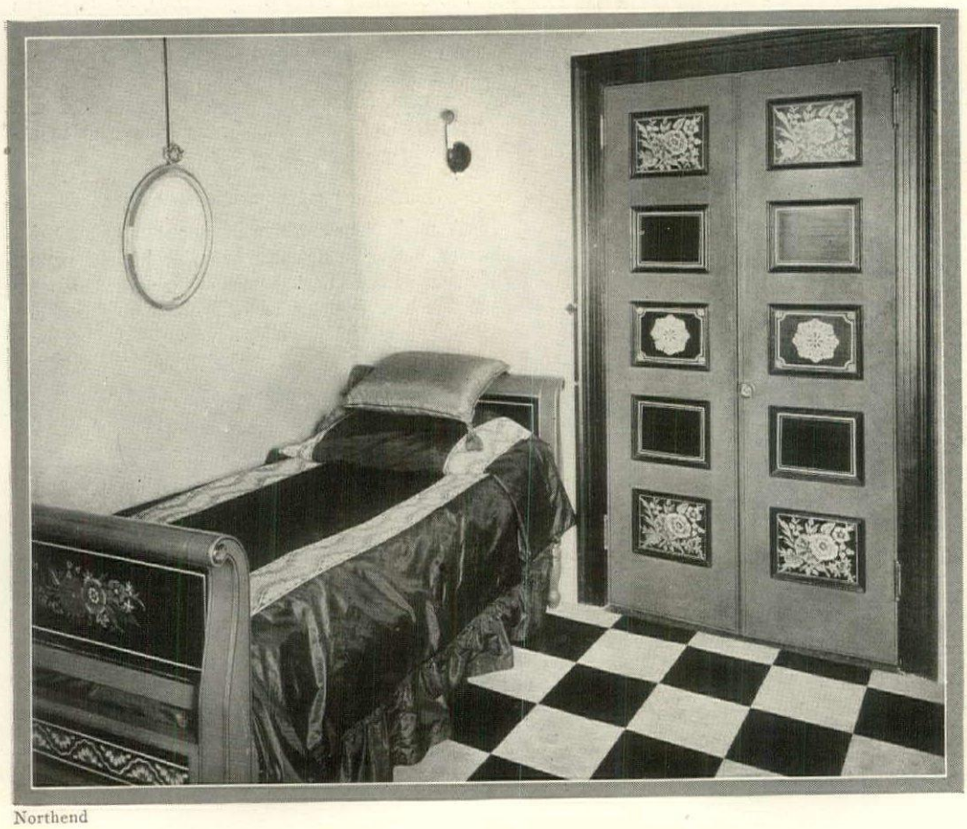
The walls, ceiling and woodwork of the room —with the exception of the door frames—are painted an austere gray white, and the entire floor is covered with a velvet carpet in a tile pattern of grayish white and black. The glass curtains are of thin, shimmering white silk edged with narrow black and white fringe, and over them fall draperies of a heavier silk of soft gray covered with a large floral pattern in blue, dull purple and green with a touch of orange yellow. These are bordered with inch-wide folds of black taffeta.

The room contains one large easy chair upholstered with sable velvet, which seems to draw to a focus all the smaller areas of black and prevent an effect of "spottiness." The rest of the furniture is finished in gray enamel of a medium tone, the chairs upholstered with the drapery material, and the bed, dressing table, mirror frame and chiffonier paneled and striped with black, and painted with motifs borrowed from the silk. The bed, of a most graceful design, has a counterpane and valance of black taffeta embellished with bands of the drapery silk. Above it hangs a small oval mirror in a black and silver frame. Even the radiator is concealed by a metal grille enameled gray and black. The lighting fixtures are simple wall brackets of wrought iron that serve to carry the eye upward from the furniture to the black painted door frames.

The Door Treatment

The doors themselves constitute the most original and decorative feature of the entire room. They are enameled gray and each has five molded panels of equal dimensions, painted black and lined with white. The first and fifth panels are filled with elaborate floral designs composed of the same units as those used in the decoration of the furniture and, like those, adapted from the pattern of the window hangings. In each center panel is painted a large rosette in gray, white and orange—also an adaptation of a drapery motif—with four small ones in the corners. The second and fourth panels are left plain for the sake of contrast.

Taken as a whole, this unusual bedroom furnishes a valuable object lesson in decorative economy. In the average room, enough decorative themes are jumbled together to supply an entire house if intelligently separated and developed. Here is an example which proves the ease with which a single rug, a roll of wall paper, or a length of fabric may be made to yield sufficient inspiration for the decoration of an entire room, without monotony, and with a marked gain in distinction.



Northend

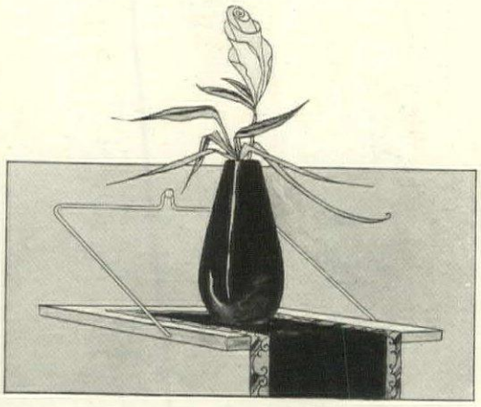
The walls, ceiling and woodwork, with the exception of the black door frames, are gray white. Panels of the doors have been given decorative designs in gray, white and orange on a black ground. The same sort of motif has been used on the bed. The coverlet is black taffeta with bands of the drapery silk. Fixtures are wrought iron

CONVENIENT DEVICES *for* THE HOUSE

Here are eight of them, and next month there will be eight more if space permits. Architects furnish some of these ideas, and readers the others. The editor is always glad to receive suggestions for this page, and he values an idea at one dollar, which is paid to the contributor when this page goes to press.

THE ways of boxing in the radiator are legion. Some are very artistic and very costly. And others can be made by the carpenter for a reasonable sum. The amount spent for this radiator grill will depend entirely upon what treatment the architecture of the room demands. It may be a bronze grill, or it may be st a shuttered and slatted window seat as own in the illustration.

The architecture of this room was Colonial, t there are dozens of types of rooms in which s treatment could be applied. The use of box on the window seat, is, of course, the ual scheme. It might have made this device ll more practical had the slats been arranged that they could be closed, thus regulating the ount of heat sent into the room without ering the general effect.



A MOVABLE shelf that requires only a nail to hang it on and a moment for hanging should appeal to the owner of the country cottage. It has a multitude of uses and could be used in almost any room to hold flowers or books or an ornament. A cover will sufficiently mask its mechanism. It costs 50 cents and is available in any finish.

THE bother of hauling out ashes can be greatly reduced by using a mechanism for hoisting up the ashes from the cellar to the level of the street. In the illustration below is shown a new device whereby the ashes are loaded into a little car, run on an elevator, and raised up to the window. A worm gear on the crank reduces the labor of hoisting to a minimum. The height is adjustable from 5½ to 8 feet.

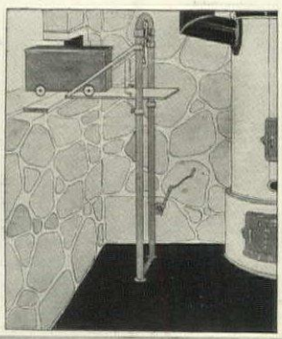
IT is undeniably true that the dry heat which we use in our American homes is ruinous to furniture, books and pictures. This, of course, can be avoided by forcing damp air into the room or by using pans of water concealed on the radiator. But no matter how dampened, a direct draft of heat will play havoc with furnishings and the housebuilder should avoid it.

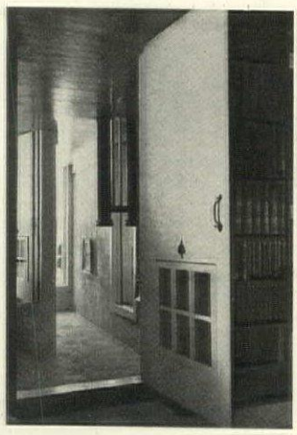
The library grouping above shows one method of directing the force of the heat away from shelves of books. A shelf is built out over the top of the radiator. The radiator itself is concealed behind a bronze grill. Instead of the heat forcing its way up through the shelves and causing the bindings of the books to crack, it is directed out into the room, where it will bring about a more even temperature distribution besides saving the books.

DURING the planning of the house it is en desirable to make ovision for that furnire which one already has hand. When the time nes for its arrangement the new home, the heme of the room is ily accomplished.

In the accompanying iltration provision had to made for both a built-in na closet and a Sherai sideboard. A china set extending into the om would have been an noying obstruction. ence, this placing of it in the jog of the wall ove the sideboard.

A treatment such as this is suitable to some es of Colonial dining rooms where intimacy d simplicity are required. The dining room in the residence of Alexander Moffett, Esq., which William Emerson was the architect.





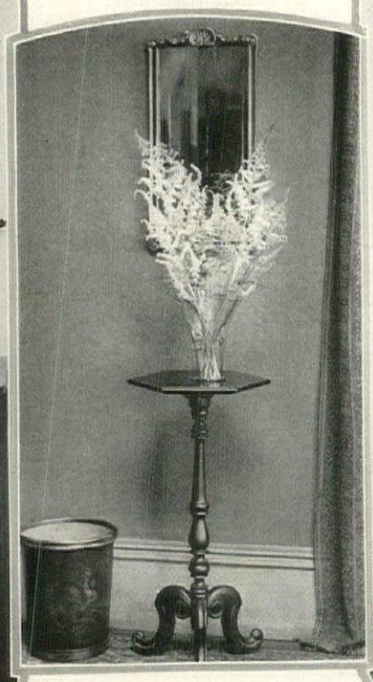
WHEN there is not sufficient provision made for direct light in an upstairs hall it can be brought in by the use of glassed doors. But since most of the rooms opening on an upper hall demand a degree of privacy, it is not practical to use the French door. In that case the glass must be limited to the upper half of the door and a curtain used behind it in the case of bedrooms.

Harvey O'Higgins, the author, hit upon a scheme for furnishing hall light by letting in an ordinary sash into each door. This gave sufficient light and afforded a pleasing uniformity upstairs. For a more pretentious house there could be made decorative iron grills that would give the hallway unique interest without in any way cutting down the light or lessening the effectiveness of the scheme.

THERE are many homes that cannot afford the space for a separate playroom or in ich it is more convenient that the children y under the direct eye of the mother. In h cases the toy closet in the living room or rary will be found a useful device. The lves should be so arranged that the child reach them, and the habit of putting toys k in place after playing will both help the ining of the child and keep the room in ler. Glass doors allow the entire contents be seen at a glance.

THE usual practice of nailing the valance to the valance board is gradually being supplanted by the use of dress clasps. The pockets for the clasps are sewed on to a strong tape which is nailed to the board. When the board is in place it requires no time to snap on the valance. This affords just as firm an anchorage as nails and is twice as convenient. It also adds to the life of the fabric and makes spring cleaning and fall renovation much easier undertakings.

Antique mahogany finish stand, $14; mirror, 22" by 12", in dull black and gold, $6; Venetian glass vase, 8" high, blue rim, $7

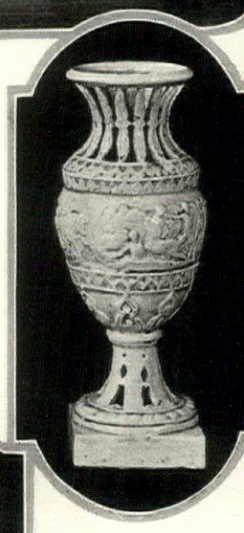


Green willow stool, 20" x 10", $6.50, cushion, $2. Antiqued wrought iron candlesticks touched with dull orange and green, 16", $15 each; fruit bowl standard to match, $10; bowl, $6.50; reed radiator cabinet, 15" x 36" x 19", $18; wall pocket, 28", $6.25

SEEN IN THE SHOPS

Because it helps to visualize the decorative value and place of the articles in the home, pottery and furniture are grouped here in natural positions. Once visualized the next thing is to write to the Shopping Service of House & Garden, *19 West 44th St., New York City, which will purchase the articles for you or send you the names of the shops*

Table, 6' x 2' x 25", painted antique blue green lined with yellow, $55; large vase of soft green Capri ware, 11" high, $10; candlesticks of same, 14", $5 each; long bowl of same, 14" x 4½", $9; majolica jar, $8.25; comport, $2.75

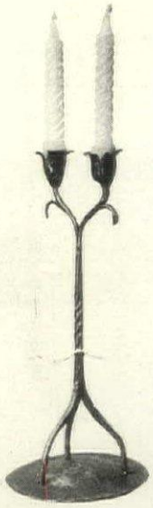


Vases of ivory Italian pottery with cut and raised figures, 16" high, $10 each

Vases of this remarkable design would add great dignity to a living room mantel

Sofa, 6½', cushion, rolls and pillows striped sundour, $195 complete; center pillow gold, other four and cushion green, rolls mulberry. Console, $28; stand, 9; chair with cushion and pillow, $75. This library suite also includes 34" x 60" table, $75

Wrought iron electric candlestand, fitted with candle and globe, 56" high, $22.50



Hand-forged, wrought iron candelabra in this style come at $6 each

The lamps, which would be suitable for bedside tables, are of carved wood painted antique ivory and exquisite shades of blue and mulberry, 12" high, $14.25 each. Parchment shades, painted to match, 9" across at bottom, $5.25 each. Oval shaped bowl with handles, in yellow glazed Italian ware, $12

(Left) The low bowl, which can be used for fruit or flowers, is of Cantigalli, the rich, white Italian pottery. It is 10" in diameter. $4.75. The vases are of the same ware, 8" high, $2.50 each. Such a set might serve as a mantel garniture, but would be at its best as a dining table decoration

(Left) Mahogany and cane wing chair, $14.50; stand, 22" high, $12; electric light stand, green bronze finish, adjustable globe, 54", $18; lacquered box, $30

(Right) Brown mahogany armchair with dull blue denim upholstery, $23; mirror of dull finish mahogany, $18; Italian pottery vase, cream with natural flower design, 17", $20; solid mahogany table, $50

Waste basket of tooled leather, in blue, green and brown design, 17½" high, $35

HARVESTING THE WAR CROP

How to Get One Hundred Per Cent. Benefit from the Work You Have Done and the Things You Have Grown this Summer

D. R. EDSON

Cabbages may be covered with cornstalks as protection

FOR every ten gardeners you can find who know how to grow things, there will be but one who utilizes it all after he has grown it. The waste of food products in the kitchen, about which our newspaper editors have been berating the housewives of the nation for the last six months, is stringent economy compared to the wastes that occur in the average vegetable garden.

These wastes are of two kinds. First, neglecting to harvest stuff when it is ready and letting it get so old and tough that it cannot or will not be used; second, leaving things in the garden to be spoiled by the first frost, or freezing weather later, when they might have been harvested and saved for future use.

The first of these wastes can be avoided only by efficient canning, drying and preserving, information about which has been distributed so generally this summer that I will not attempt to take it up in detail here except to call attention to one fact that is very frequently overlooked. Canning and drying by the person with a home garden is managed quite differently than by the one without a garden, who is buying food products when they are cheap in the open market to put up for winter use. In the latter case you get a bushel or two of one thing at a time and have a canning or a drying spree that lasts for a day or two. In the former you should be prepared to handle all surplus quantities, perhaps several different kinds in a day, when they are ready to use from your garden. To anyone interested in canning and drying I would suggest writing to the Secretary of the Department of Agriculture at Washington, D. C., for Farmer's Bulletin No. 839, "Canning by the One Period Cold Pack Method" and Bulletin No. 840, "Drying Fruits and Vegetables in the Home." These give in plain, understandable language information on the easiest and best methods for you to use.

Parsnips stored in boxes filled with dry sand will keep for winter use

IN the first place, a great many gardeners—and not only beginners—make the mistake of letting up on their garden long before the season has come to a close. Keep your crops growing up to the last minute! To do this means that there must be no let-up in cultivation or in spraying of such crops as are subject to injury from blight, which often destroys or cuts down to a very large extent the yields of potatoes, melons, beans, celery and a number of other vegetables.

While most of the vegetables which are to be stored for winter should not be put away until the approach of really cold weather, there are many which will be spoiled by the first frost, and these should be looked after before there is danger of that happening. One unexpected frosty night will put an end to such things as lima beans, melons, tomatoes, squashes, pumpkins, cucumbers, corn and okra. Lettuce, egg-plant and peppers will stand a little more more but not much. Therefore the gardener who wants to get all that he can out of all that he has put into his garden will be on the alert to save these things.

They can be saved in one of two ways, either by protecting them so that they will not be injured, taking advantage of the two or three weeks of good weather which are pretty sure to follow the first cold snap; or by harvesting them in advance and making the most that can be made of the products before they have been spoiled by being frosted.

In this connection the new gardener should learn to distinguish the difference there is between fruits that are "mature" and those that are fully "ripe." Vegetable fruits — as well as most tree fruits—may be said to be mature when they have attained their full size or development. Practically all of them, if picked in this state and put away under conditions favorable for keeping them, will ripen up afterward and in most cases be as good as if they had ripened fully where they grew. If not fully developed under the same treatment they will of course merely dry up and shrivel or decay. It often happens that if there is danger of frost the ripe and mature fruits may be removed to safety and those not yet fully developed left on the plant or vine to take their chances of coming through.

Let the potatoes dry off thoroughly before storing them away

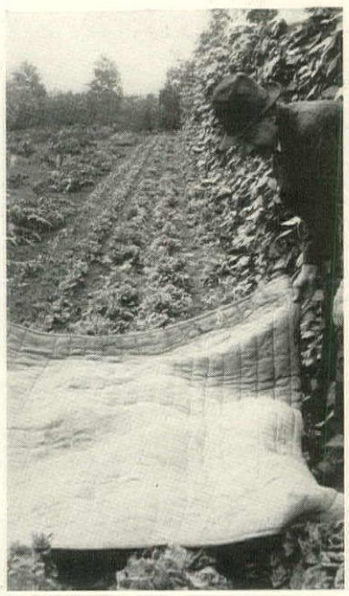
ALL of the vine crops or curcubits, such as melons, cucumbers, squash, citron, etc., are quite tender. A first frost, even if light, will usually kill the vines down to the ground. Two weeks or so before frost is to be expected, go through the garden and cut off entirely the ends of the vines a few joints beyond all fruits of such size as may reasonably be expected to mature before the vines are killed, so that the strength of the plants may be thrown into these fruits, instead of being wasted on those which in any event will be too small to harvest. Some time later, if the vines have not been killed outright by the first cold night, all the fruits on each vine or hill may be moved about so as to be in one or two central points, while still attached to the vines on which they are growing, so that they may be readily covered if a sudden hard frost sets in unexpectedly.

Beans: A large percentage of the beans which go to waste in the average garden might be saved. While most varieties can be used as dry or shelled beans for winter, the gardeners make the mistake of leaving the surplus pods on the vines indefinitely, with the result that they either sprout or get mouldy before they are gathered. As frost time approaches pick all the immature pods that can be used either as snap beans or for canning. A first frost sufficient to kill the foliage is not likely to injure those that have matured enough to be used as "green beans" for either cooking or canning. Such should be removed and then the whole vines may be stored in an airy place under cover to dry out further; or all the dry pods may be picked off, as seems most convenient. If a late planting of snap beans is in danger of getting caught by an early frost, it may readily be protected by using marsh hay or several pieces of bagging to throw over the plants in the row.

Tomatoes: Tomatoes are another thing often going to waste by being left too long and getting caught by the first frost. Sometimes these frosts will blacken the foliage without spoiling the fruit, but more often the latter is frost-bitten in the upper side and rots almost immediately thereafter. Where there are only a dozen plants or so it is often easy to keep these covered up with old pieces of bagging or with newspapers, so that one may have them for a week longer than usual. If this is not done all the larger vines should be cut back, a week or more before danger of frost, to the larger bunches of fruit which would tend to mature before freezing. They can then be left until the last moment and taken in when the first freeze seems imminent. If the whole plant is taken up, surplus foliage cut away, and the plant hung up in some place protected from the frost, the fruits will continue to grow and gradually ripen, or the large green fruits may be picked off and placed in straw or excelsior in a coldframe or a cool room, where they will continue to ripen up. By these methods "fresh" tomatoes may be had for some weeks after the plants outdoors have been destroyed by frost.

Sweet Corn: If one has made a late planting of sweet corn that will not all mature before danger of frost, the best way of keeping it is to cut down the stalks the day that frost threatens and put them in small shocks, just as field corn is handled. Once the foliage has wilted it will not get frozen as in the growing plant, but will dry up in a natural way. In the meantime there is enough sap in the stalk to keep the ears plump and much fresher than they would be if picked off altogether for some days.

Lettuce: While lettuce will stand a light frost without much injury, it is well to provide marsh hay, leaves, or some other covering that can be put on quickly. The former is especially good as it admits plenty of air. If covered with marsh hay—put along the rows so that the plants may be quickly covered when frost threatens—they may be kept growing for several weeks longer than otherwise. Mature plants taken up with roots and soil and placed in a frame close together will remain fresh for a long time if the soil is kept moist, but the foliage should not be allowed to become dry.



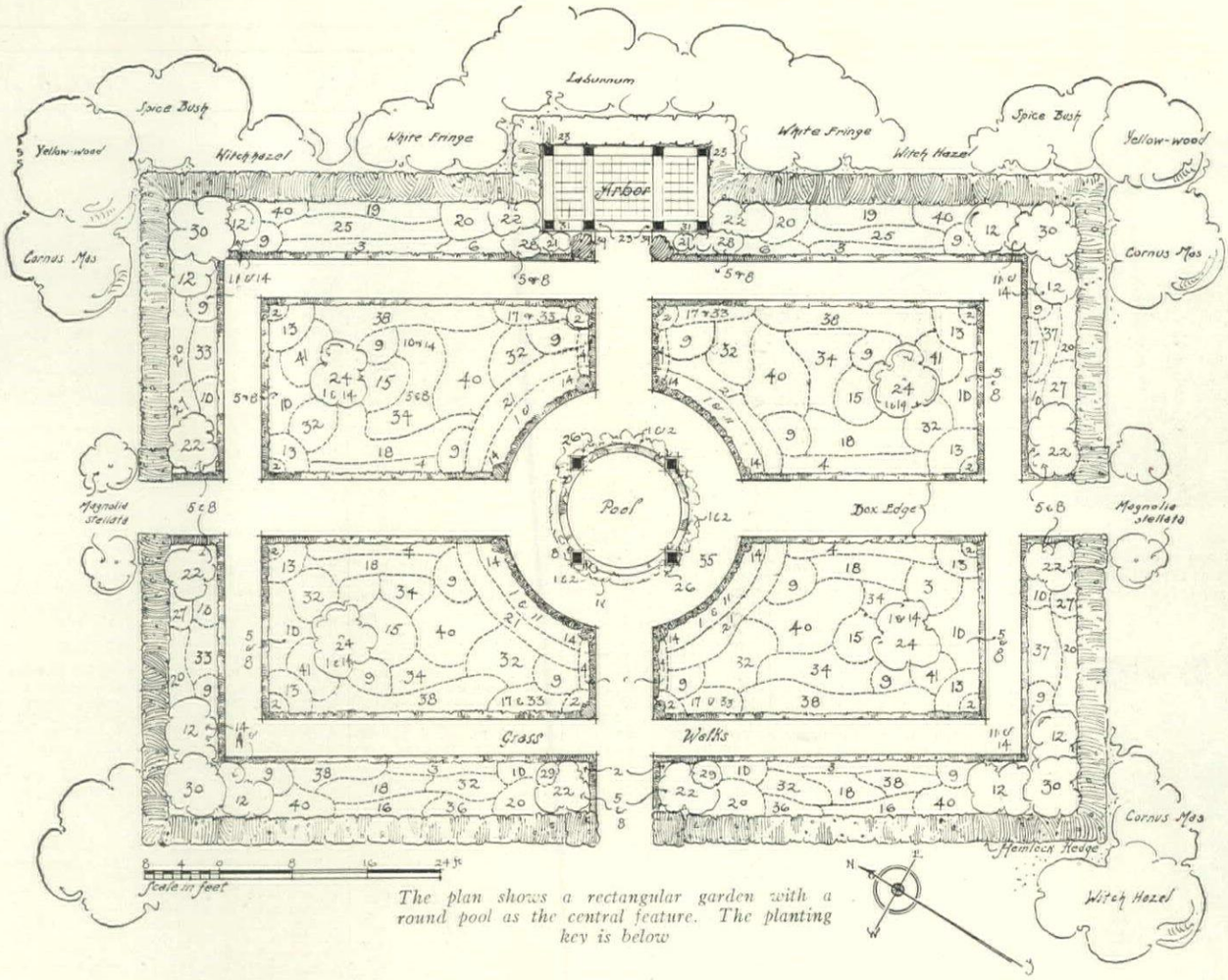
Almost any covering will serve to keep off the early frosts

Peppers and egg-plants, like tomatoes, should be picked before danger of a frost that would injure the fruit, although they may remain growing for some time after the foliage has been blackened by a light frost. Store in a cool, dry place after picking them.

THERE are a number of other crops which, while they will not have to be taken from the garden before the first frost, have to be especially prepared for harvesting before they are ready. Among these are onions, celery, cauliflower, endive and cos lettuce.

Onions should be pulled as soon as the tops turn yellow and die down. If they are left and rainy weather sets in they are almost sure to send up new sprouts and make new roots, which all but ruins them. The

(*Continued on page* 72)



The plan shows a rectangular garden with a round pool as the central feature. The planting key is below

PLANTING LIST

EARLY SPRING—APRIL AND MAY

YELLOW—PERENNIALS

1. *Primula vulgaris:* English primrose; large solitary flowers of palest yellow.
   Primula veris superba: giant yellow polyanthus; very large flowers in clusters, pale yellow, golden eye.
2. *Alyssum saxatile,* var. *Silver Queen:* Gold Dust, a very light yellow variety.

YELLOW—BULBS

3. Hyacinth, Yellow Hammer: creamy yellow.
   Hyacinth, Primrose Perfection: soft primrose yellow.
4. Narcissus, or daffodils
   Leedsii: chalice and short-cupped varieties, white, cream or pale primrose (best ones are starred).
   * Mrs. Langtry: pure white cup, perianth primrose.
   Fairy Queen: perianth and cup pure white.
   Katherine Spurrell: perianth white, cup soft yellow.
   Ariadne: perianth ivory-white, cup amber-yellow.
   Bridesmaid: perianth pure white, cup fluted, edged primrose.
   *Duchess of Westminster: perianth pure white, cup soft canary yellow with darker edge.
   White Trumpet: trumpet as long as perianth segments.
   Lady Audrey: perianth milk white, cup primrose.
   Grace Darling: twisted perianth of white, trumpet cream.
   *Mrs. Thompson: perianth creamy white; trumpet yellow.
   Madame de Graaf: perianth pure white, trumpet primrose.
5. Early tulips
   Lord Derby: creamy white, large globular flower.
   Princess Ida: white, striped creamy yellow, yellow base.

MAROON—PERENNIALS

6. *Chieranthus Chieri:* English wallflower; darkest red, almost black.
7. *Trillium erectum:* three-leaved night-shade; very dark red.

MAROON—BULBS

8. Early tulips
   Apollo: dull blood red, changing to claret, edged amber-brown; very large flower with green base.

SPRING—LATE MAY AND EARLY JUNE

YELLOW—PERENNIALS

9. *Iris Germanica,* var. *flavescens:* German iris, light straw color.
10. Peony, Delia: deep sulphur yellow with green spot, double.

YELLOW—BULBS

11. May-flowering tulips
    Moonlight: soft but luminous canary-yellow, long, oval flowers.
    Flava: creamy canary yellow, large flower on stiff stem.
    Miss Willmott: soft primrose-yellow, darker with age.

WHITE SHRUBS FOR CONTRAST

12. *Spiræa Van Houttei:* Van Houtte's spirea; drooping masses of pure white flowers. Excellent background for May-flowering tulips.

MAROON—PERENNIALS

13. Peony
    Mrs. Key: single, dark blackish red, golden stamens.
    Rubra triumphans: double, dark red, somewhat bluer in tone.

MAROON—BULBS

14. May-Flowering Tulips
    André Doria: velvety reddish maroon, shading to blood-red.
    King Harold: deep ox-blood red, purple-black base.

MIDSUMMER—JUNE AND EARLY JULY

YELLOW—PERENNIALS

15. *Yucca filamentosa:* Adam's needle; tall, cream-white clusters, very striking.
16. *Spiræa filipendula flore pleno:* double flowered dropwort, cream-white; tall, delicate clusters.
17. *Hemerocallis flava:* early lemon lily.
18. *Aquilegia chrysantha:* late-flowering lemon-yellow columbine.
19. *Digitalis grandiflora:* late foxglove pale yellow lined brown.
20. *Althæa rosea:* hollyhocks, frilled pale yellow and salmon tints.

YELLOW—SHRUBS AND ROSES

21. Polyantha rose: George Elgar; clear coppery yellow, blooming from June until frost.
22. Brier rose: Harrison's Yellow: double, sulphur-yellow, profuse fragrant flowers.
23. Climbing roses
    Goldfinch: soft yellow, changing to lemon and white.
    Gardenia: yellow, vigorous, Wichuriana type.
24. *Cytisus laburnum,* var. *Adami:* golden chain, half standards, 2½-3' high, long pendent tassels of yellow.

MAROON—PERENNIALS

25. *Dianthus barbatus:* Sweet William, darkest red only.
26. *Papaver orientale,* var. Mahony: dark crimson maroon poppy, shaded mahogany.
27. *Althæa rosea:* hollyhocks, double maroon.

MAROON—SHRUBS, ROSES AND VINES

28. Hybrid Tea roses
    Richmond: brilliant crimson-scarlet; well-shaped buds.
    Gruss an Teplitz: scarlet, shading crimson.
29. Hybrid Perpetual rose: General Jacqueminot; scarlet-crimson.
30. *Calycanthus floridus:* Carolina allspice; chocolate-colored flowers with spicy odor. Medium size shrub.
31. *Akebia quinata:* good climber, delicate foliage; violet-brown flowers with cinnamon odor.

LATE SUMMER—JULY AND AUGUST

YELLOW—PERENNIALS

32. *Anthemis tinctoria* var. *alba:* chamomile, a variety paler than the type; creamy white with yellow center.
33. *Hemerocallis Thunbergii:* late lemon lily.

YELLOW—ANNUAL BULBS

34. Cactus dahlias
    Countess of Lonsdale: salmon pink, amber and apricot.
    Cockatoo: fawn yellow, suffused white.
    Gladioli
35. Niagara: clear yellow, carmine throat.
    Canary Bird: clear yellow.
    Klondyke: clear yellow, crimson-maroon blotch in throat.

Fill in after bulbs with annuals, such as lemon snapdragon, cream color dwarf nasturtium Pearl, pale coffee color annual phlox, and canary stocks.

MAROON—PERENNIALS

36. *Monarda didyma:* bee balm; heads of deep red, from mid-June to early September.

MAROON—ANNUAL BULBS

37. Cactus dahlias
    Phoenix: dark velvety crimson.
    Uncle Tom: dark maroon, nearly black.

Fill in after bulbs with annuals, dark red dwarf nasturtium, King of Tom Thumbs, dark red snapdragon.

AUTUMN—SEPTEMBER TO NOVEMBER

YELLOW—PERENNIALS

38. Hardy chrysanthemums, September-flowering.
    Ralph Curtis: creamy-white.
    Wells Primrose: yellow.
    Large flowered Ashbury: white suffused sulphur.
    King Henry: straw white.
39. *Clematis paniculata:* Japanese Virgin's Bower; a perennial vine covered with mass of small white flowers in autumn.

MAROON—PERENNIALS

40. *Helenium autumnale,* var. Riverton Gem: yellow, changing to red.
    Helenium autumnale, var. *superbum rubrum:* color of the blood-red wallflower.
41. Hardy chrysanthemums
    Brown Bessie: small bronze button.
    Black Douglas: dark red, large loose flowers.

October — THE GARDENER'S KALENDAR — Tenth Month

Deciduous trees and shrubs can be moved as soon as their foliage turns yellow

This is the time to dig up and store tender bulbous plants like cannas and gladioli

A few bags or pieces of burlap will save a row of beans from frost injury

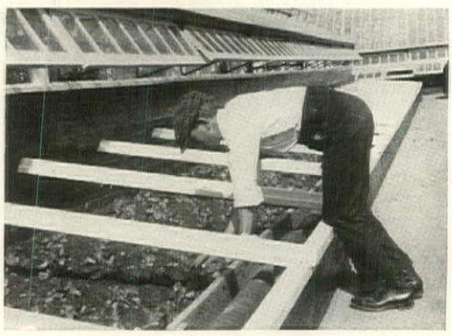
If you are considering changes in the perennial garden, label the plants now so that there can be no mistake in placing them

A few crocuses, planted now on the lawn, will be attractive next spring

When the herbs are cut, tie them in bundles and hang them indoors to dry

The tops of all perennials should be cut and burned after the blooming season

SUNDAY	*There's a whisper down the field* *Where the year has shot her yield* *And the ricks stand gray to the sun;* *Singing "Over then, come over,* *For the bee has quit the clover* *And your English summer's done."* *—Kipling*	*Edgar Allen Poe died,* 1849. 7. Sweet potatoes should be ready now. There is no way of judging except by the size of the tuber. This you can determine by scratching around it carefully with the fingers, disturbing it no more than necessary.	14. What about protection for your dahlias and other tender flowers? Sometimes we have weeks of fine weather after the first killing frost. A few old sheets or like material will save many plants for bloom during this period.	21. Small fruits such as raspberries, blackberries, gooseberries and currants are shallow rooters and the ground surrounding them should be thoroughly mulched to protect them for the winter. Any of the customary mulching materials may be used for this.	28. Jerusalem artichoke can be dug now and stored for winter use. This is a very prolific vegetable and is delicious when properly prepared. It is quite distinct from the ordinary globe type, and certainly deserves to be more popular and better known.
MONDAY	1. After the frost has struck your tomatoes, it is a good plan to remove all the fruit, wrapping it in paper and putting away in boxes in the cellar. See to it that each tomato is sound.	8. All palms and other greenhouse plants should be watered more sparingly now. These plants have finished their current season's growth and the ripening process is now in order, so avoid forcing.	15. Beans and other tender vegetables in the garden can be saved for weeks by proper protection. Old pieces of burlap or even tar paper may be used. Lettuce may be covered with salt hay.	22. You must mulch your strawberries if you want good fruit. Take care that the manure does not come in contact with the crown of the plant. A slight covering of salt hay is also advisable.	29. Everlasting flowers, such as helichrysum, should now be gathered and hung up to dry for several days, after which they can be used in the house. Do not use any water in their vases.
TUESDAY	2. It is advisable to keep the soil banked up around the celery. In doing this, select weather when the plants are perfectly dry and don't let any soil get down into the heart of the plant.	9. Arrangements should be made for putting away hydrangeas, aucubas and bay trees. A garage or other building where the temperature can be kept just above freezing point is the ideal place.	16. Potatoes should be dug now and stored for winter. Pick out a clear day and let the potatoes be dry when they are put away in a cool, dark, dry cellar. Remove any caked earth before they are stored.	23. All pot plants in the frames, such as primula, cyclamen, cineraria and calceolaria should now be brought inside. These plants are liable to be bothered with insect pests, so use a preventive spray.	30. Don't neglect to get your canna roots and other tender bulbs stored. Cannas, monbretias, gladiolus and other bulbs of this class are best if lifted out of the ground and stored in a dry cellar.
WEDNESDAY	3. When the foliage turns yellow on deciduous trees and shrubs, they can be moved. Transplanting and new plantings should be attended to at the earliest possible moment. Do not wait till hard frost.	10. Just as soon as the tops are frozen, it is advisable to cut down all the perennials. If these are left over the winter they look very unsightly and get broken down and matted with snow.	17. After the frost has cut down your dahlias, the tops can be removed with a sharp knife or sickle, and the roots can be dug up and stored for the winter. Label the roots carefully.	*Daniel Webster died,* 1852. 24. Plantings of all kinds will improve by mulching them with manure every winter. This should be practiced always in the case of specimen plants.	*Hallowe'en.* 31. In very exposed places, the cold weather is apt to root-kill raspberries and blackberries. They had better be laid down and buried. This is also an excellent way to preserve hydrangeas.
THURSDAY	4. Just as soon as chrysanthemums show color, arrangements should be made to shade the roof slightly. This lengthens the petals considerably and gives a much better developed flower.	11. Perennial gardens should be attended to now. If you have not overhauled yours for a number of years, this is the time to do it. Divide all perennials and provide them with some manure.	18. Fall is the proper time to prune grapes. If this is left until spring, the canes will bleed. Grapes will stand heavy pruning; in fact, they need it. So don't be afraid of cutting them quite hard.	*Balaclava Charge,* 1854. 25. Tender evergreens should be protected for the winter. Use straw evergreen boughs, or burlap. Symmetrical trees such as junipers can be tied together for protection.	**This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**
FRIDAY	5. Bulb planting should be attended to now, with the exception of hardy lilies. The earlier these bulbs are in the ground the better results you will have. Tulips, narcissi and scillas are a few.	12. Fire heat in the greenhouse is apt to breed green fly, red spider and other pests. Frequent damping down with water and occasional spraying with mild insecticides must be resorted to.	19. The asparagus bed should receive some attention immediately after the tops turn yellow. Cut them off with a scythe and thoroughly mulch the bed with manure or seaweed in preparation for winter.	26. Lime is valuable in the soil as it releases nitrogen and makes it available for the plants. It is a good practice to use lime in sour ground in the fall, letting it lie there all winter. It may be applied now.	
SATURDAY	6. It is good practice to use lime water in the greenhouse and frames at this season of the year. It prevents the soil from souring. Use a saturated solution of lime for this purpose.	*Sir Henry Irving died,* 1905. 13. Parsley, sage, thyme, sweet marjoram and other herbs and flavorings of this type should now be cut and hung up to dry in the garage or attic.	20. Roses in the greenhouse should be growing rapidly and will stand light applications of liquid plant food. Keep the plants well sprayed to check the spiders; pick off diseased leaves.	*Theodore Roosevelt born,* 1858. 27. Don't neglect to put away such vegetables as pumpkins and squash. They can be stored in any kind of a cool and dry place that is convenient.	*Approximately 20 per cent of each potato pared by ordinary household methods is lost. Potatoes that are boiled or baked in their skins lose practically none of their food value.*



Don't forget to start in frames the winter crops like lettuce, parsley and radish

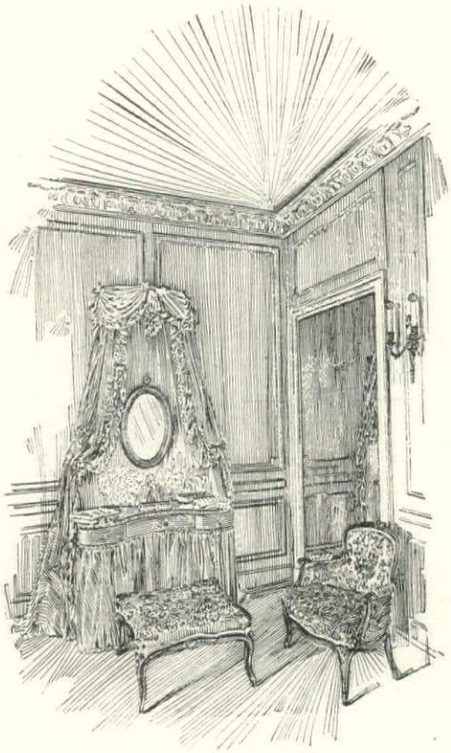
If you cover the lettuce with salt hay it should keep in condition until Christmas

W. & J. SLOANE

Interiors Furniture Fabrics Floor Coverings

FIFTH AVENUE AND FORTY-SEVENTH STREET
NEW YORK

Furniture of All the Historic Epochs



A visit to these Galleries will reveal every requisite of Furniture and Decorative Objects appropriate to the modern home.

¶ There are complete groups which will contribute the dignity and air of hospitality so intimately associated with the well-appointed Dining Room, and equally charming ensembles for the daintily arranged Chamber and Boudoir.

¶ In addition, there is provided for both formal and informal rooms, a profusion of unusual occasion pieces—most of them not elsewhere retailed, available withal at no prohibitive cost in this interesting establishment, for two-score years devoted *exclusively* to these industrial arts.

¶ Suggestions may be gained from *de luxe prints* of well-appointed interiors, which will be sent gratis upon request.

New York Galleries

Grand Rapids Furniture Company
INCORPORATED

34-36 West 32nd Street
New York City

The Mirror of Mars

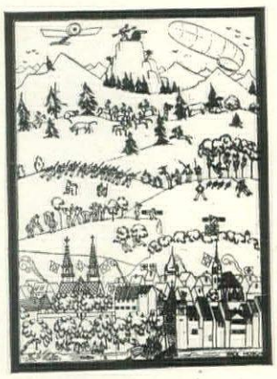
(*Continued from page 23*)

modest prices, despite their beauty and interest; others command large prices. "The Assembly of Warriors" by Albrecht Dürer, as an example, fetched $125 at the Ives sale in New York a couple of years ago. I think it would bring more now. On the other hand I picked up a fine impression of "The Three Soldiers" by Hans Sebald Beham (1500-1550) for three dollars, and on another occasion, at public sale, a copy of Beham's "The Sentinel" for less than that amount.

Of course, the collector-to-be must not forget that a knowledge of prints and a familiarity with their individual characteristics makes one far more apt to have such "finds," though that need not discourage one. The point is, that one should know a good thing when he sees it. That is often more than the dealer (who handles prints on the side) sometimes knows. A true instinct for the beautiful and for the interesting will enable one to form a print collection that will be a perennial pleasure to its owner. As in the case of other collectable things, there are spurious prints on the market, but I think it is easier to detect a fraudulent print than to discover the spuriousness of many objects in other fields of collecting.

17th and 18th Century Prints

With the engravings of the 17th Century the collector of military prints finds an increasing array of subjects and of masters. A second state of Rembrandt's "Battle" may chance to go for $20, while the "Rembrandt with the Sabre" fetched £2,000 at the Holford sale in London in 1893, the highest amount that, up to that time, had ever been paid for a single print.



An amusing German souvenir print of the present war, issued in 1915. By Paul Hosch

In this century worked Jacques Callot of Lorraine, whose seventeen etched scenes in the series of "Les Grandes Misères de la Guerre" may well be sought by every collector of military prints. Fortunately they come within the means of the moderate purse. Callot it was who nobly refused Louis XIII's commission to etch a plate representing the French king's victory over Lorraine (Callot's native country, although he lived and worked in Italy). Callot was noted for the astonishing number of figures he introduced into his compositions, even when these plates were very small.

A bitter satire on Germany plundering by O. E. Cesare. Courtesy of the New York Sun

The 18th Century was prolific in prints having to do with wars and warriors. The field here is rich in material that need not tax the resources of the amateur, who will, of course, not be apt to find in his path fine early impressions of such rarities as "The Disasters of War," that epochal series of aquatints by Francisco Goya, the Spaniard. Of these Prideaux says: "They were undoubtedly suggested to the artist by the sight of his own country under foreign government during the short reigns of Joseph Bonaparte, but the treatment is so universalized that there are no details to indicate any particular national disaster. They convey to the spectator the nightmare of war seen in the blackness and horror of dreams, and possess that mixture of fascination and repulsion which pervades so much of the painter's (Goya was court painter) work. They constitute indeed the most impassioned diatribe against war ever formulated by pen or brush, and the very fact that they are removed from the individual and the particular lifts them into the sphere of the epic. Goya, who had lived quietly abroad during the expulsion of the French from Spain,

(*Continued on page 60*)

"War," from a lithograph by J. Rambert, a French artist. Published by Delarue in 1851

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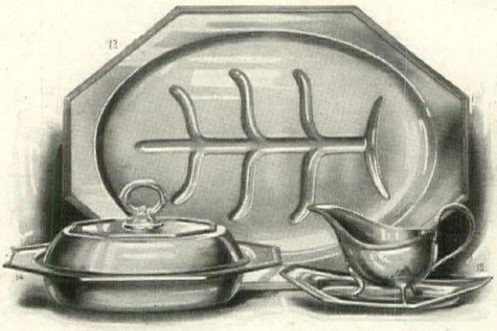
(1) *Salad Plates, with apple green border, and deeply etched bands and inlaid Monogram in sterling silver,* $105 *doz.* (2) *Service Plates of Cauldon China, with double band decoration in sterling silver,* $92 *doz.* (3) *Entree Plates, French gray border, with double band etched in sterling silver on edge and shoulder,* $73 *doz. With Monogram,* $89.50. (4) *Crystal Grape Fruit Service (with inners), etched sterling silver band,* $58 *doz.* (5) *Glass Plates to match,* $55 *doz. Three-letter Monogram,* $16.50 *extra.*

(6) *Dinner Goblets of Webb's English Rock Crystal, open-stock pattern of sterling silver band over edge and foot,* $33.60 *doz. Other glasses to match at corresponding prices.* (7) *Iced Tea or Highball Glasses of English Crystal, with sterling silver decoration, including three-letter Monogram,* $42.75 *doz.* (8) *Tall Cocktail Glasses, with cock inlaid in sterling silver,* $20 *doz.* (9) *Crystal Service Plates, with bands etched in heavy sterling silver,* $98 *doz. Oyster or Soup Plates (including cocktail inner),* $107 *doz. With Monogram (service size),* $125 *doz. Other pieces to match at corresponding prices.* (10) *Sherbet Glasses, with half-inch band in deeply etched sterling silver,* $26 *doz.* (11) *Crystal Oyster or Soup Plates, with plain sterling silver band,* $49.50 *doz. With decorated cocktail inner,* $67.50 *doz. Three-letter Monogram,* $16.50 *extra.* (12) *After Dinner Coffee Cups and Saucers of Royal Worcester China, with sterling silver band and handle,* $37.75 *doz. With three-letter Monogram,* $54.25 *doz.*



Sheffield Silver on extra heavy copper plate, in "Empire" pattern: (13) *Footed "Well-and-Tree" Platter,* 19" x 12½", $21.60. (14) *Combination Covered Vegetable Dish,* $10.75 *(with compartment inner,* $15.75). (15) *Sauce Boat and Stand,* $8.25. *Prices include Monogram.*

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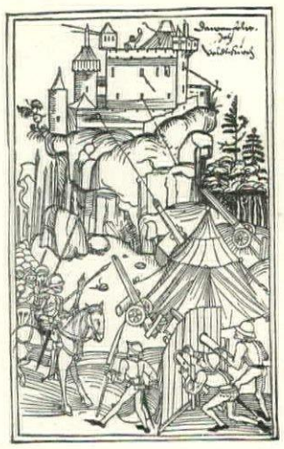
The Mirror of Mars

(*Continued from page* 58)



An old woodcut from the Schwäbische Chronik, printed in 1486 at Ulm by Konrad Dinchmut

dared not excite his indignant countrymen by the issue of these plates; after his death they were forgotten, nor did they see the light until 1863, when the Academy of San Fernando brought out an edition of eighty plates, the two in Lefort's collection not being included." In the San Fernando edition there are eighty plates. A second edition was brought out in 1892, and poor impressions in 1902-1903.

French Revolution Cartoons

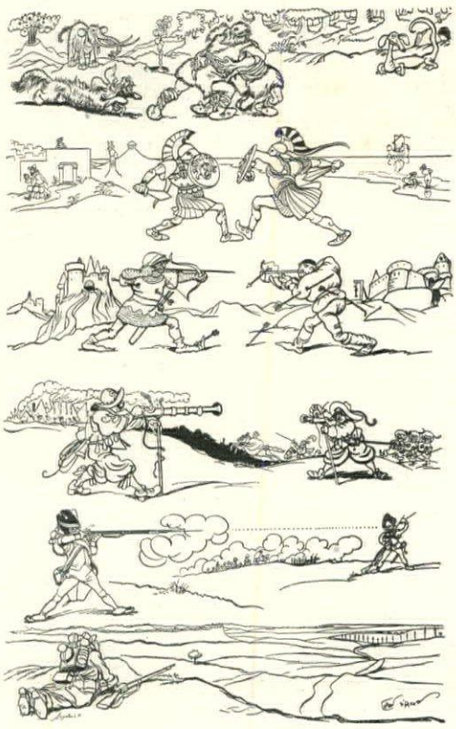
The French Revolution gave occasion to a long and copious series of militaristic-social prints. Some collectors have chosen to confine themselves to these just as others have to prints of the Napoleonic period, to naval prints or to prints of military costumes or regimental colors. At the French Jacobin Club in Paris, November 1791, Lequinio in a fiery speech declared: "You know all the evils that fanaticism caused by spreading pictures throughout the country. I propose that the Society undertake to engage all artists to labour in opposition to this by making pictures that have to do with the Revolution." A year later we find the National Convention according honorable mention to a cartoonist for a print depicting the soldiers of despotism quitting their standards in eagerness to serve under those of Liberty and Equality. The *procès verbal* of the Convention recorded the opinion that such caricatures were "one of the most efficacious means of instructing the hamlets and speaking to the eyes of the ignorant and unfortunate inhabitants." This same Convention ordered that prints containing portraits of the boy, Barra, who met death for his refusal to cry "God save the King!", should be distributed to all French school children! From the Fall of the Bastile till Robespierre's head rolled down from the guillotine the air of Paris was thick with such revolutionary broadsides as the endless ingenuity of the anonymous print-artists of the Terror evolved. Every incident, every intention, every symbol and every allegory that could avail the Committee were utilized in a pictorial way. Literally millions of prints of this sort were produced, precursors to the military caricatures of the Napoleonic period that were to follow. I do not think the collector can do better, when studying these prints, than to acquaint himself with that entertaining and instructive work on the subject by Ernest F. Henderson, Ph.D., "Symbol and Satire in the French Revolution," which is published in America and, I believe, still in print.

A German recruiting broadside of the 18th Century. Such prints are not difficult to find

When we reach the Napoleonic period, and all through it, we meet with countless prints, allegorical, symbolical, laudatory or satirical as the case may be. Those which appeared in England were, of course, stings for the Bee. The collector will find the Napoleonic caricatures far more common than those of the French Revolution. No collection of military prints should be without them.

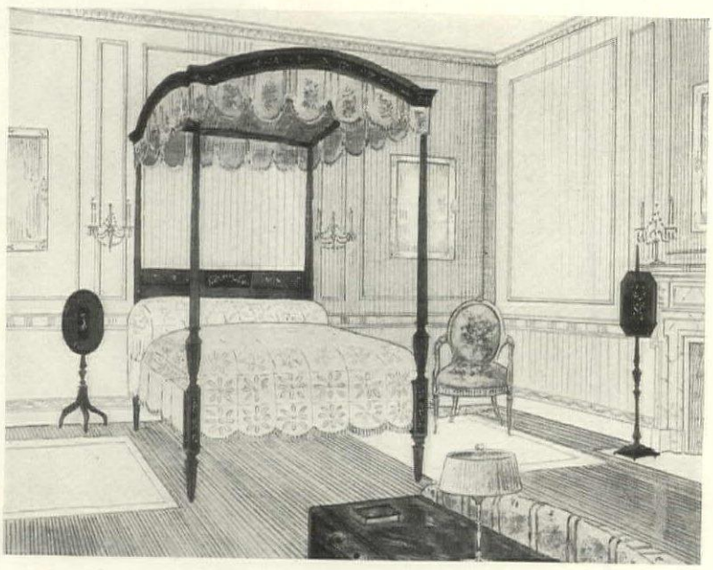
In England, for instance, Gillray was turning out satirical subjects with unflagging zeal. Says Prideaux: "Thomas Rowlandson (1756-1827), James Gillray

(*Continued on p.* 62)



"War Throughout the Ages," a sprightly serial print by Caran d'Ache

The J.R. BREMNER COMPANY



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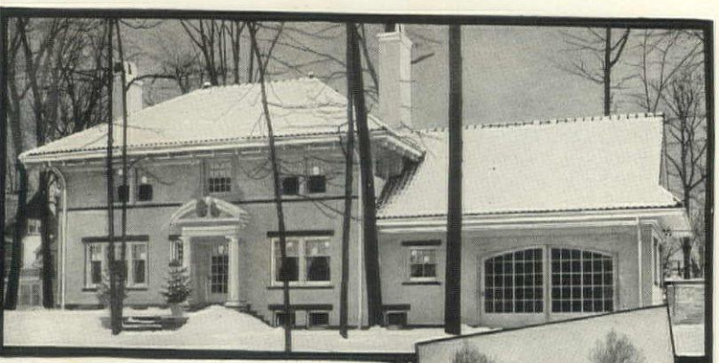

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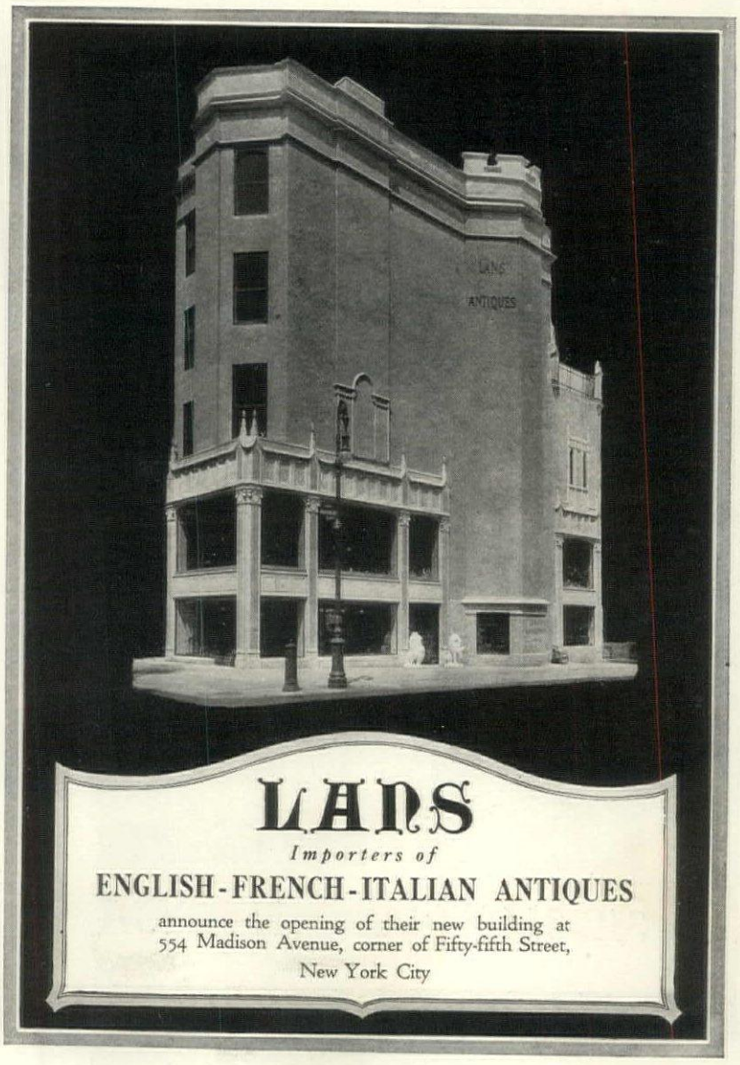

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607—*Iridescent as a soap bubble, the lustrous amber glass of this interesting guest service is exquisitely wrought. 12 cordial glasses, $4.00; 12 cocktail glasses, $6.00; 12 luncheon goblets, $7.50. Complete set, $15.00.*

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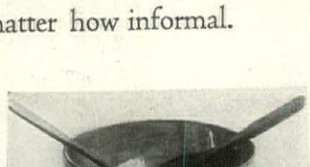
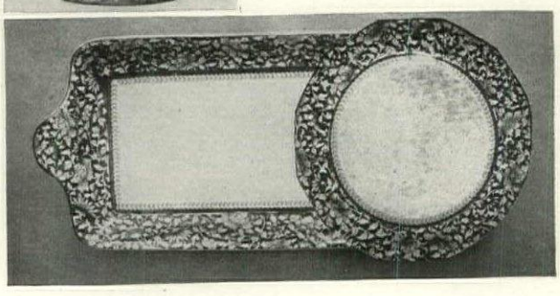
608—*A very distinctive salad bowl is this one of yellow lustre. 8¾" in diameter. With a quaint wooden fork and spoon, it is priced at only $3.50.*



602—*A three piece jar of double utility is this one. It is made to hold either sweetmeats or mayonnaise. In plain crystal, sapphire blue, rich amber, or green, it stands 8½" high. At only $1.50, it is a most unusual value—a most attractive bit of fine glassware and unusually useful. Price, $1.50.*

606—*Every ware has its charm. Everywhere, Royal Doulton is one of the best; and, always, a sandwich set of rich green, touched with red, is useful. Tray, 17" long; 12 plates, 8½" dia. Price, complete, $15.00.*



312-314 Fifth Ave., New York

The Mirror of Mars

(*Concluded from page 60*)

(1757-1826) and Henry Bunbury (1856-1827)—a man of far higher education and position than either, though less in advance of his colleagues in the matter of refinement than might have been hoped—poured out for the space of forty years an incredible number of caricatures, Gillray alone being credited with 1500 plates, and their work, according to W. M. Thackeray, formed the staple contents of the portfolios in every country-house in England for two generations. Their tradition was carried on by their young contemporary, George Cruikshank, who survived the last of them one and fifty years, and lived to see a change in the spirit of humorous art analogous to that which had passed over English fiction between 1750 and 1800."

Among the early American engravers one finds numerous military prints, from such excessively rare examples as "The Boston Massacre" engraved by the patriot Paul Revere to the more easily obtainable prints by William Charles, who engraved in New York in 1807 and in Philadelphia until 1822.

Napoleonic Prints

In France the exploits of Napoleon were glorified in a wonderful series of lithographic prints by Géricault, Horace Vernet, Eugène Lami, Charlet and Raffet, to name but the particular stars of a bright galaxy of artists who devoted themselves to the Napoleonic legend. Horace Vernet's "Lancer" (1816) has been called by Beraldi "the veritable starting-point of painter-lithography." Charlet, in his prints, succeeded in depicting the *vie intime* of the soldier and

"Revanche!" a cartoon of rare poetry by Adolphe Willette, a well-known French artist

Auguste Raffet (1804-1860) has been characterized as one of the greatest if not the greatest of lithographers whose work forms "an imperishable monument in glorification of Napoleon and the French army." Beraldi said of this artist: "Raffet revolutionized the painting of battles. Armies have a soul; Raffet saw this and expressed it." Thousands of lithographs by Honoré Daumier transmit his fame to posterity and among them are many military subjects. Fortunate indeed it is that Daumier's prints may still be had, many times, for a mere song of sixpence.

Prints of Hun Wars

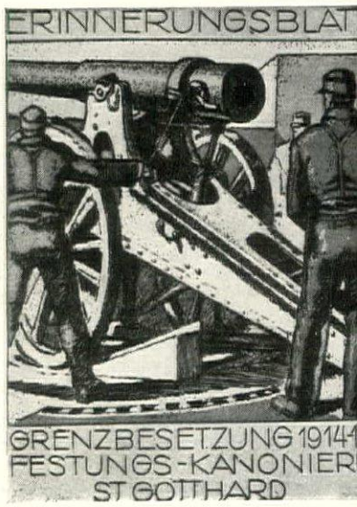
The Franco-Prussian war was the next great period in European cari-

Michel vole les pendules; von Boden, les tableaux; Gretchen vide les armoires et Messieurs les Officiers, les caves.

A satirical print of German pillaging each after his own interests, by Ricardo Floré, published 1914

cature and the collector will still find many military prints of the time obtainable for prices within reason. Thence onward the introduction of various reproductive processes, such as photo-engraving of various sorts, reduced the technical interest of the earlier methods of graphic reproduction-etchings, aquatints, copperplate engravings and the like. However the newer reproductive processes immensely extended the domain of the caricature until its field, once the fly-leaf, came to be the periodical press. The finest of these caricatures are well worth collecting. Such periodicals as the London "Punch," with caricatures by the late Sir John Tenniel and others, will furnish the collector with abundant material to sustain this assertion. Moreover early numbers of "Punch" may be had now and then of booksellers as they come to stock, for almost nothing.

The present War for Democracy has occasioned thousands of military prints. Many of these are of the finest quality. Nearly all of them are intensely interesting. At this time they can be procured on every hand. Let not the collector imagine they are too common to be interesting or worth preserving. Time is never too kind to occasional prints of this sort; a few years hence many of these that are now within reach will be unprocurable. Perhaps some of them will in time become as rare as fine Rowlandsons now are.



A German souvenir print etched in the poster style by August Wamm in 1915

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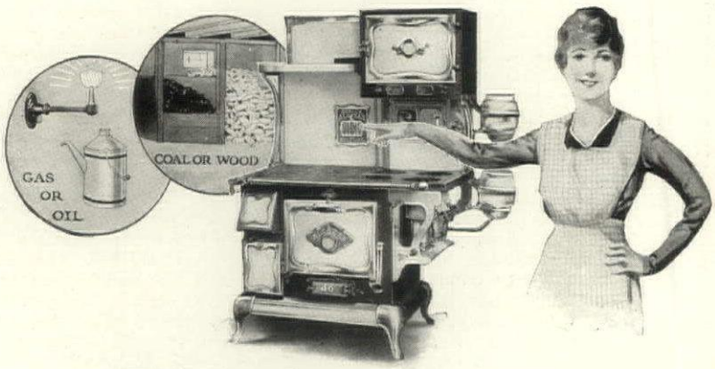

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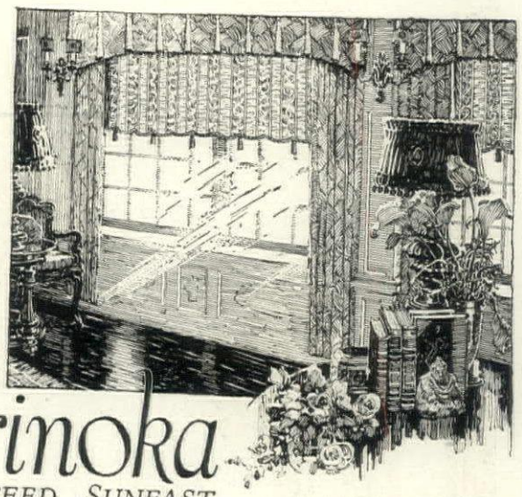

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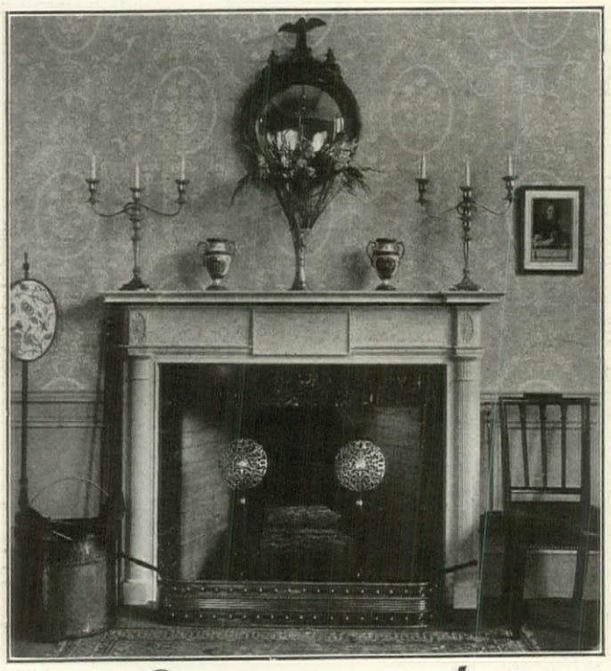

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In Southern Gardens

(*Concluded from page* 15)

peony—and the garden at "Oxmoor," the home of Wm. Marshall Bullitt, Esq., former Solicitor General under Mr. Taft.

Olden "Oxmoor"

Indeed "Oxmoor" boasts both a formal and an informal garden. The latter is especially in keeping with the spirit of this old colonial homestead, built in 1787 by Alexander Scott Bullitt, whose wife's mother was a sister of Patrick Henry.

The lovely old garden stretches its flowery length back of the house towards the open, rolling bluegrass country against which the splendid pecan tree, at the end of the grassy walk, shows up as straight as the mast of a ship against the sky and ocean. The color scheme of this garden is very effective and easily taken in with the eye. It begins, nearest the house, by a mist of pale lavenders and purples—foxgloves, Canterbury bells, iris—which melts into the blues of delphiniums, of belladonna and of sage, then into yellows and at the far end, softened by distance, into pinks and reds.

This flowery promenade is flanked at first by great lilac bushes, hydrangeas and syringas, which give way to a more austere growth of English yews, larches and junipers. About it all runs a privet hedge which seems to connect rather than to divide, this satisfying, old-fashioned plot of bloom with the fertile farmland lying close about it.

On the east side of the house lies the formal garden with its beds of fragrant roses and its rose-covered "summer houses," as they are called in the south. On these arbors the American Pillar Rose has been used very effectively.

As we began with Bacon, that wise old lover of gardens, so will we end with him, agreeing fervently, the more we see of gardens, that they are "indeed the purest of human pleasures; the greatest refreshment to the spirits of man, without which buildings and palaces are but gross handiworks."

The Bulbs for Fall Planting

(*Continued from page* 25)

with powdered sulphur; and it cannot hurt any sort of bulb, though it may be unnecessary with the common, sturdy things. It destroys bacteria; and as these we have always with us, in the plant world as well as in our own, let us fall upon them whenever we can.

I have dwelt upon the bulb's activity after its blossoming period for the summer is over. Always keep in mind that this activity, this getting ready for next year, depends entirely upon the leaves. A bulb deprived of its leaves can do nothing against a coming summer; consequently it does not bloom when the coming summer arrives. Take great care therefore that nothing happens to the leaves while they are still green. Never cut them off, nor "trim up," until they are unmistakably dead and dried up and brown.

Anomalous as it may seem, the earliest flowering bulbs are the ones to plant last of all in the autumn. This is because it is desirable that they should do no growing whatsoever after they are in the ground in the fall, but wait until spring to do it all. Being extremely hardy to severest cold, they are correspondingly susceptible to the slightest bit of warmth overhead; they are almost sure to start into growth during the warm, sunny days of October—which is a fatal mistake. Keep them out of the ground until, with the aid of a good almanac or with the government weather records, you can figure that real freezing is not more than four weeks away at the most. This allows two weeks' leeway; for it is usually during about six weeks after planting that they confine their activity to root growth and underground affairs. The trick is to get them in in time to let them make root growth, but so late that top growth will not be quite ready to start up before hard freezing; and as it is impossible to figure on the weather with absolute certainty, work on the safe side by allowing not more than a month before cold weather *ought* to arrive. If it comes sooner and their six weeks of root growth is interrupted by frost, no harm is done, for they will resume work when spring comes. But if they are in the ground far enough ahead of frost to get a start at their tops, real injury from freezing is likely to come with it.

Planting of bulbs may go on in the fall as long as the ground is unfrozen, but I would not advise beginning it before October except for some special things that should go in earlier; and with most things, the second week of the month is plenty of time.

Mulch all hardy bulbs after the ground has frozen with 4" of straw or autumn leaves, held down by branches or by the cuttings from tall growing perennials. This mulch is to protect them from thawing, not from freezing. Freezing never hurts a hardy plant; but alternate freezing and thawing does.

Remove the mulch in the spring little by little, taking off the first layer by the first of March, in the latitude of New York. Be guided somewhat by the weather after this, remembering that the object is to prevent them starting prematurely under the warmth of their winter blanket as the frost gradually leaves the ground. By the first of April you should have them quite uncovered, though it is well to keep the last bit of the mulch handy, to scatter over the tender shoots if a cold snap threatens.

As to Kinds

As to the kinds to plant, that is so largely a matter of personal preferences that generalities are perhaps more helpful than anything very definite or positive can be.

If you have nothing else you will at least want crocuses and daffodils—a clump of the latter and a "ribbon" of the former, running along a walk or edging a border. The tiniest garden will entertain these, and they are fit for the greatest. Then there are snowdrops and squills that can be "sown"—literally scattered just as seeds would be—on a lawn. With just these four, spring is assured of an appropriate welcome.

Snowdrops and squills are essentially bulbs for naturalizing, and should never be planted in any other way. They need the setting which only a lawn can give, for their beauty is so delicate that it is hardly realized if they have only the bare earth of the bed or border underneath them. Scatter them broadcast, either by handfuls or by flinging them from a basket; and plant each just where it falls. Thus you will have just the sort of grouping that Nature herself accomplishes.

Choose for snowdrops (*Galanthus Ellwesi*) a space that will be shaded during the heat of midsummer. They love the edges of big shrubs whose branches overhang and screen the ground from the sun; similarly, they thrive at the feet of trees, being perhaps at their best pictorially when growing under pine trees. In old gardens they are frequent under the edge of lilac or syringa hedges —great colonies that have spread from

(*Concluded on page* 66)

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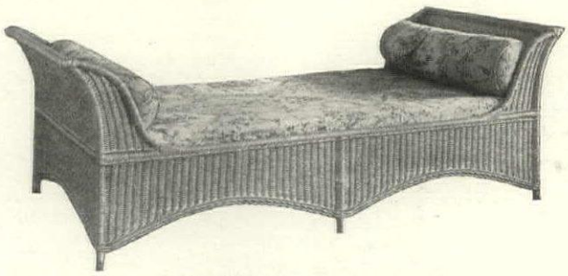

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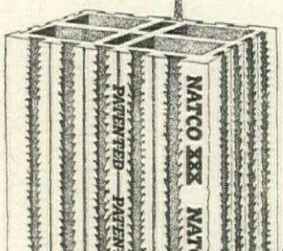

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The Bulbs for Fall Planting

(*Concluded from page 64*)

just a bulb or two, planted when the shrubs were set out. "Fair Maids of February" they called them, long ago.

The dainty, wonderfully blue scilla, or squill, is not so susceptible to heat, and will live where the sun shines on the earth above it; but the protection which thick turf gives is an advantage even to this.

These two are the best bulbs for planting in a lawn, for they are the only ones certain to mature before mowing time, and thus are certain not to be deprived of their leaves prematurely. Crocuses are used a great deal; but where the grass is cut early, they are almost sure to die out in a few seasons, or to grow weak and unsatisfactory. Snowdrops and squills, on the contrary, are permanent, once they are established in congenial spots.

Not infrequently the former bloom actually in winter, in January or February. The squills and crocuses follow in March, along with another little bulb commonly named "Glory of the snow" (*Chionodoxa Lucilæa*). This comes in white, rose color and blue, and is a very dainty addition to the border.

The Real Bulb Show

Later in March and early April there are the spring snowflake (*Leucojum vernum*) and the dog's tooth violet (*Erythronium Americanum*), this latter being especially partial to a light soil and part shade. Then come the daffodils and the jonquils and the hyacinths and the tulips—the great bulb show of the year!—and some of these continue into May. Notable among this lot are the dissolute parrot tulips; nothing is more rollicking than these, and I defy a grouch to hang on five minutes in their presence. They are real low comedians, striking every sort of absurd pose and cocking their scarlet and gold heads at each other and at the rest of the world with the most impartial impertinence and droll waggishness.

The early Spanish iris (*Iris Xiphium*), variously colored, comes into bloom usually before the last of the May flowering tulips are gone; then June brings the trumpet lilies (*Lilium longiflorum*) and the true Madonna lily (*Lilium candidum*) and these lap onto the later iris and the first of the day lilies—which, by the way, do not grow from bulbs as the rest of the lily tribe, but from tubers. *Hemerocallis auriantica* is the first of these latter to bloom; following it is *Hemerocallis flava* and then, in July, *Hemerocallis fulva*—not fragrant like the other, unhappily; but then comes *Hemerocallis Thunbergii*, which is.

August is the month of the liles proper, and *Lilium Auratum*, *Lilium Henryii* and *Lilium speciosum* make it a regal month. *Lilium speciosum, rubrum* blooms a little later than the type, thus helping to extend the general display. And finally there comes the autumn crocus (*Colchicum Parkinsonii*) in September, a neat purple and white plaid effect, winding up the bulb season.

All of these are hardy; all may remain undisturbed as long as they thrive after planting; all should be planted in the fall, late excepting *Lilium candidum*, which ought to go into the ground by the middle of September. This especially must have the sulphur dusting spoken of earlier, for it is especially susceptible to disease, and every precaution must be taken to preserve it.

First Steps in Shrub Selection

(*Continued from page 43*)

The group which naturally comes first comprises the flowering shrubs, of which lilac, forsythia, strawberry shrub, bridal wreath (spirea), and Rose of Sharon (althea) come to mind without effort; and viburnum, hydrangea and deutzia are probably familiar to you.

Of the shrubs and small trees which are desirable for their beautiful foliage, you probably will recognize by name the following: Japanese maple, purple beech, golden elder, box, and California privet.

And then there are the evergreens, including both evergreen shrubs and the smaller coniferous evergreens which, though not real shrubs, nevertheless are so beautiful and desirable that they should be given a position. The former include rhododendrons, the common wild or mountain laurel (*Kalmia latifolia*) which in many localities may be had for the trouble of going after it in the woods, hardy evergreen azaleas, etc. Of the coniferous evergreens, the Virginia cedar is one of the most effective, and the spruces—Douglas and Coster's blue—are well known. The golden Japan cypress and dwarf Japan cedar are both beautiful. These are more expensive than the shrubs, costing from one to three dollars each, but a single tree makes a prominent feature on a place, and as their charm is lent to the landscape not only during the summer but all through the desolation of winter as well, they may be afforded. All this group may be planted in the fall along with the deciduous shrubs, but to make more certain of results, especially in northern sections, you may have this part of your order reserved for spring shipment.

Still another group consists of those which through the fall and winter are made more ornamental by their conspicuous berries or fruit; among these are the Japanese barberry, a peerless hedge plant; the red berried elder, and the snowberry. Somewhat akin to these—that is, they may be used for brightening the winter landscape—are the shrubs with brightly colored bark, such as the red twigged dogwood (*Cornus sanguinea*) and the Japanese bramble (*Rubus cratægifolius*).

As the average height, season of bloom and color of these various shrubs and evergreens are given in the nurseryman's catalog, and as, from carefully staking out your ground, you know how many things and of what height you need, you will be able to make out a list that will screen objectionable things from sight, fill in the empty looking corners and spaces on your grounds, and give a succession of bloom from spring until fall. Of course it does not all have to be done in a single season, as the planting can be spread over several years. If you do make a mistake here and there, it will not be fatal, as all these things can be transplanted readily provided they have not been growing too long in the place from which they are to be moved.

The Art of Planting

Shrubs shipped from any reliable nursery will be packed so carefully that their arrival in good condition is almost a certainty. If you cannot set them out at once, store them in a shed or other sheltered position such as a cellar, where they will be protected from the wind and sun. You should, however, take every precaution to have the ground ready for planting them at once. Where the soil is in good condition nothing will be required except spading the holes 2′ o

(*Concluded on page 68*)

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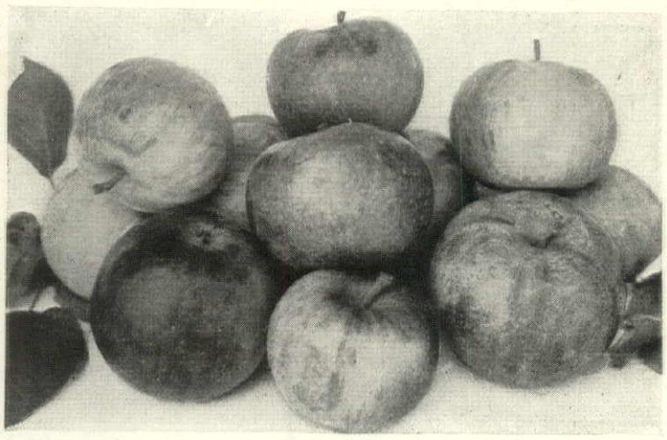

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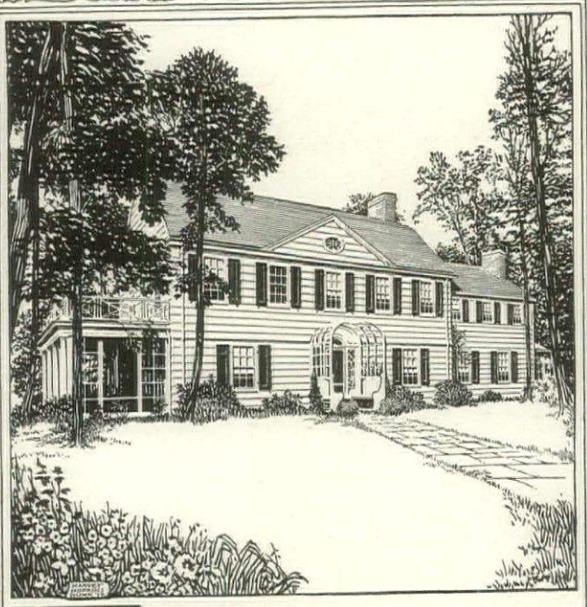

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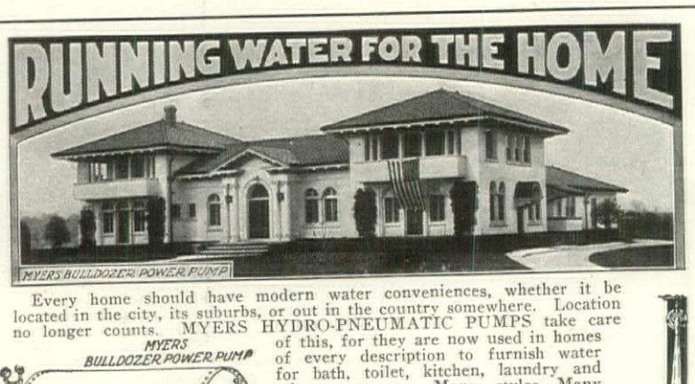

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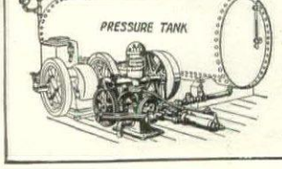

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First Steps in Shrub Selection

(*Concluded from page* 66)

so deep, according to the shrubs that are to be set. It will take at least two or three years for shrubs to reach their natural size, and as you want full development as quickly as possible, it pays to enrich the soil with thoroughly rotted manure or with bone meal.

Having all in readiness, unpack the shrubs as you plant them, cutting off clean just inside the injury any roots which may be bruised or broken. Make the planting hole large enough so that the roots can be laid out in a natural position, and deep enough for the plant to be set as deep as or 1″ or so deeper than it was growing in the nursery, which point will be plainly indicated by the earth mark on the stem or trunk. With the fingers work enough earth in over the roots to protect them from injury, and then stamp this into place.

One of the commonest mistakes in setting out shrubs is to plant them too loosely. If the soil is at all dry, pour in a pail or so of water when the hole is about one-third filled, and after this has had time to soak down into the earth, continue the planting. Firm all the dirt replaced till the surface level is almost reached, leaving a slight depression so that any subsequent rain will not run off. If any of the tops are so long as to be in danger of being whipped about by the wind and broken, they may be pruned back.

The proper time for planting is immediately after the first frost, which will be from the first of October to the first of November, according to the section. In colder localities shrubs which are not absolutely hardy, such as some of the azaleas, will need a winter protection of leaves, litter or rough manure. This should not be applied, however, until after the ground has been frozen hard, as its purpose is merely to prevent alternate thawing and freezing under the direct action of the sun's rays during winter and especially early spring. It is not intended to be thick enough to keep the frost out. This mulch should be removed gradually well along in the spring, as if it is taken off too soon the shrubs are very likely to start into premature growth.

Varieties for Special Purposes

Where shrubs are used in any quantity the most satisfactory way is to devote a border to them exclusively. In this way they are not only much more easily cared for, but are also more effective than if scattered about in small groups or as single plants. They should be set close enough so that when full grown they will crowd each other slightly, as this is their natural condition of growth. Furthermore, they should be so arranged, with the tallest at the back and the lower ones in front, that they will form a sloping surface or "face" from the front to the back of the border. Practically all of the shrubs mentioned in this article are available for use in this way. For the first year or two the soil surface should be kept cultivated between the plants; after that they will shade it sufficiently so that no grass or weeds will grow.

Shrubs for Hedging

For tall hedges, althea (Rose of Sharon), lilac and California privet are all good. The last can be trimmed into any shape desired and is especially useful for formal work. For a low, informal hedge nothing is more beautiful than the Japanese barberry (*Berberis Thunbergii*). It is graceful in habit and pleasing in color, both during the summer and later in the fall when its dark green leaves turn to brilliant colors, and during early winter when its scarlet berries are ripe; it is also healthy and extremely hardy. For low formal hedges, especially for lining out gardens, etc., box is very pretty, but it is winter killed more easily than the barberry. For a hedge in an exposed or unfavorable place, such as along the outside of a fence or bank, *Rosa rugosa* is the best thing to use, as it practically cannot be killed and will thrive even without attention. For an impenetrable, animal-proof hedge about the grounds or the garden, plant Osage orange in a double row, putting the plants 6″ to 10″ apart. These bushes can be bought in quantity at a low rate. The Japan quince (*Pyrus japonicus*) also makes an extremely attractive hedge, but is more expensive.

For planting in isolated positions the hydrangeas are used more than anything else. The one most commonly known, blooming in late summer, with enormous pyramidal flower heads, is *H. paniculata grandiflora*. For blooms in early summer until *H. paniculata* begins flowering, plant *H. arborescens grandiflora*, the Snowball hydrangea.

Flowering shrubs of good size for making single specimens are deutzias, weigelas, the smoke tree (*Rhus cotinus*), and magnolias, as well as such foliage trees as the various Japanese maples and the purple beech, and any of the smaller growing evergreens already mentioned.

The Garden of Yellow and Deep Maroon

(*Concluded from page* 55)

only three varieties are admissible: Delia, of double sulphur yellow flecked with dull green; *Rubra triumphans*, a very dark red double; and Mrs. Key, a blackish dark red single, displaying golden stamens.

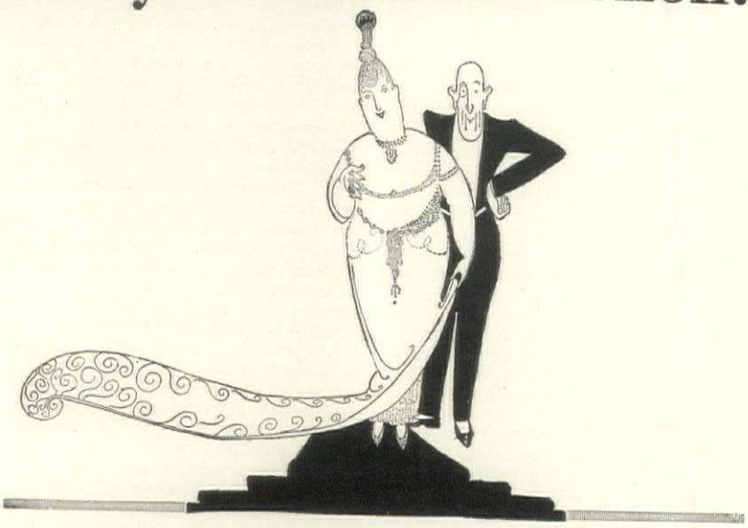
In masses large enough for a truly imposing effect, the lemon yellow columbine appears with the roses. From now on many kinds of flowers are in bloom together: creamy yuccas and early lemon lilies forming tall accents in the central beds; on the outer border ranks of hollyhocks in salmon buff and dark maroon marshalled against the hedge; the creamy-yellow late foxglove (*Digitalis grandiflora*) nodding above darkest red Sweet William, while on another side the rich red bee balm takes equal rank with the tall creamy *Spiræa filipendula*.

The bloom is carried through the summer by the large and carefully distributed masses of the daisy-like *Anthemis tinctoria*, of which the variety *alba* is of creamy white with yellow centers. With the latter some of the bee balm is still in bloom, and massed in the center where they will have plenty of room, are cactus dahlias of dark maroon and shades of fawn, amber and apricot. The latter replace groups of tulips whose bulbs have been removed after blooming.

Meanwhile snapdragons, nasturtiums, stocks and gladioli in cream color and dark red have replaced the bulbs along the border, thus in a minor way providing ample bloom until cut down by the frost. But the main effect of autumn is due to the masses of tall helenium in wallflower red, which tower above hardy chrysanthemums of cream, straw color and sulphur yellow. The latter are placed in large areas well to the front of the beds, as they detest being crowded.

There is in the selection of varieties for such a garden need of great care lest a jarring note be introduced. But the effectiveness will be all the greater because of the limitations of the list. Furthermore, troubles do not end with the making of the list, ordering the flowers and planting them; for constant vigilance must be exercised lest perverse blossoms obtrude whose unexpected hues were not provided for. And like every other garden, its appearance will be largely determined by the amount of intelligent care bestowed upon it.

Are you a little social lion?



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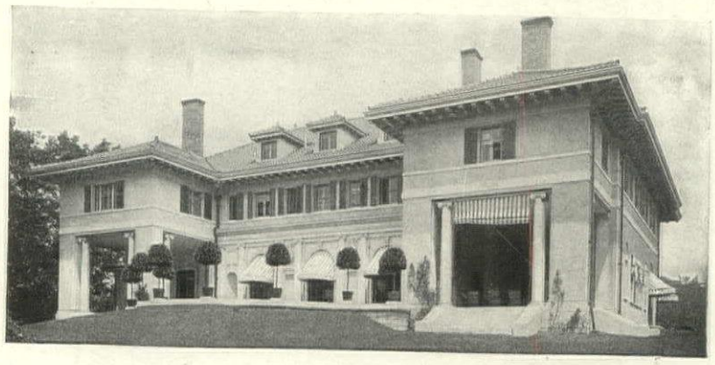

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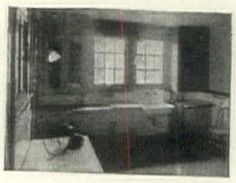

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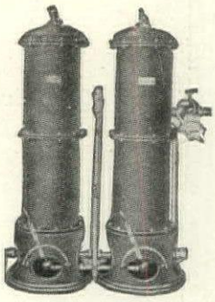

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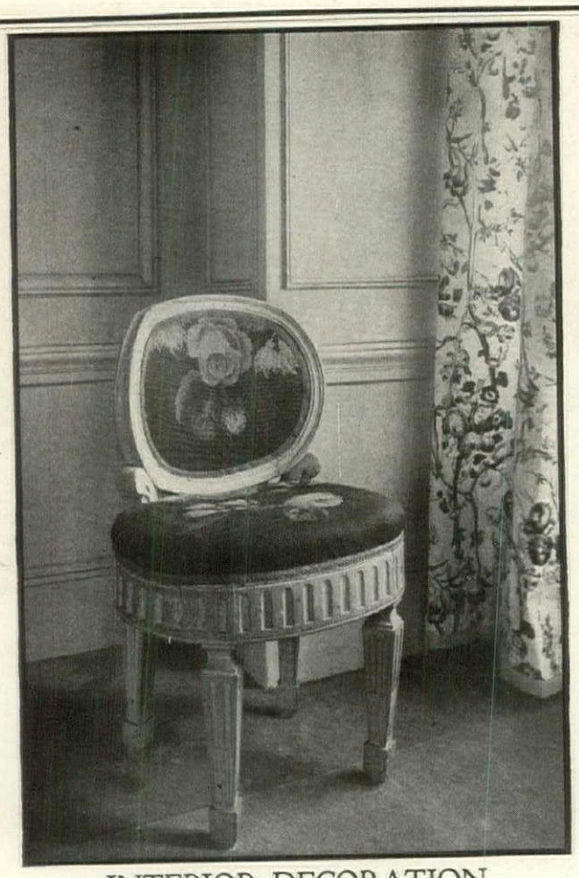

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Life As It Is Lived in "The Birdcage"

(*Concluded from page 40*)

living room, a kitchen and a small hall from which two bedrooms and a bath open. But one could do with less. It is possible to live comfortably in three or even in two rooms if a disappearing bed be built-in or a sleeping porch built-out. A house of this size need cost but a small amount of money. I am all for the small beginnings. Houses are not merely the settings, the accessories of our lives, but they are of the stuff of life itself. And their effect on us is none the less powerful for being retroactive. We can remember the houses where we lived as clearly as we can remember the people with whom we lived there. So if one must save there is no better objective for one's money than a little house. The daily, hourly denial which spells thrift is not so difficult if it is for that "island in a blue sea," that "Land of Heart's Desire," that home, that house! And if it is a house where breakfast may be eaten at such a built-in table, in such a white-walled kitchen as my friend eats hers; or a house where dinner in the big living room before the open fire becomes a fiesta—brightened by flowers and lamps and pleasant talk; if it is such a house, it has a value far beyond the esthetic. These dinners give nobody mental indigestion, and these little homes send very few votaries to cabarets, to blatant restaurants, to the world of "bright lights," so largely recruited from the world of drab, whose outlook is the alley!

"A woman," said my friend Four-Leaf, "can pin up a colored print and make a home out of a hall bedroom, but she likes a house. She likes it because it grows——"

She might have added "because it gives scope to her changing, creative instinct." It's a dull day when she can't add a cushion or a teapot to her house, or have a wall fresh papered, or move the furniture from the blue room to the brown. Time was, when that owner was erratic, changeful, who ripped out a wall or added a new wing to his house. That time is past. Women no longer think of their homes in static terms. They think of them as caravanserais in which they stop for a night, a week, a month, while they alter the color scheme, or change the furniture from Jacobean to Louis Quinze. The house in evolution is the modern way to see it. But in my grandmother's house, once the pictures were hung and the furniture was placed, the thing was static. Even the candlesticks on the mantel were never moved except to dust them. And one might travel far—one might cross seas and visit outlandish peoples—and after the lapse of years one might return and find the same portraits staring austerely from over the mantel, and above the sideboard; the portraits remembered in one's youth. Dynasties might have fallen but the same chairs were still placed primly back against the big flowered wall!

But in "The Birdcage," these pictures taken to-day, will not look like the pictures taken to-morrow, and as for the day after that—my friend Four-Leaf will doubtless have planned a hangar for aeroplanes on her roof!

Beat the High Price of Coal

Escape the discomforts of a cold house, poor ventilation and drafty rooms. Anticipate the comfort requirements of your home *now* and insure it in *midwinter* by equipping it with

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Comfort-loving, thrifty home-owners know that Morgan Cold-weather Protection means warmth and comfort on coldest days; that it makes for LOWER FUEL COSTS, fresh air and family health.

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Morgan Millwork Co., Baltimore Morgan Co., Oshkosh, Wisconsin
Exhibits of finished Morgan Model Doors in all principal cities. Ask for list.

The Balustrade in Garden Art

(*Concluded from page 45*)

ment of one, at least, to its best understanding. Through following the introduction of the baluster, in Renaissance art (mirroring its architectural existence), we see how the mind of the artist came to accept it and even to seek it as a thing good in itself. Architecturally it came, too, to be of immense importance in the eyes of those who applied it to their designs. It would now be difficult to imagine either an Italian or a French garden without it, or a German garden (from the *Gœthezeit* to our own time), lacking its use as a modifier of stolidity.

The dawn of the Tudor period found English architects beginning to interest themselves in the balustrade. The more extensive staircases with their many landings, of the time of Henry VIII and of Elizabeth, offered the architects opportunities to display their skill in properly disposing the newly acquired baluster *motif*. The direct application of Renaissance design was, however, more pronounced in Jacobean construction; and then the Dutch influence came to be felt under the years in which Inigo Jones and his contemporaries worked. Finally classicism in balustrading marked the designs of the Georgian period, and settled upon a form which, in the greater part of the modern garden balustrading seems most appropriate to our requirements, which give preference to stone including cement and wooden, balustrades to balustrading of wrought iron.

As to the details of the many styles of balusters forming balustrades, one should study such works as Meyer's "Handbook of Ornament," where examples of various forms, through the different periods, are illustrated. From this short outline of the value of the balustrade in garden-art the homemaker may receive some helpful suggestion that will lead him to a deeper study of the subject and its application, not only to the requirements of the large garden but to the adornment of the smaller.

A CORRECTION

Through an error credit for the houses illustrating Mr. Bragdon's articles on the Colonial House in the July and August issues of HOUSE & GARDEN was given to Messrs. Hollingsworth & Bragdon as architects. The name of Oakley & Son should have appeared as architects of all these houses.

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From the aristocratic dignity of the chateau to the sweet homey-ness of the cottage or apartment—and from the earliest middle ages to the present discriminative moment—OAK, "that sturdy friend of Art" and "the world's premier hardwood," has remained the first choice of those who combine a knowledge of truly *permanent values* with a sense of the highest artistic adaptability.

Responsive alike to the best skill of the artisan and the artist, OAK combines all the qualities which contribute most to a home whose FURNITURE must (because of the little folks) at the same time impart ideas of beauty, dignity, poise and permanence—and good-naturedly repel the onslaughts of buoyant youth.

"There is no finer heirloom than good OAK furniture." There is no more *safe* and *enduring* investment—none better worth *insisting* upon. *Have you tried INSISTING?*

AMERICAN OAK MANUFACTURERS' ASSOCIATION
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represent the best in plumbing. Glaze baked on clay gives a much harder surface than the same glaze baked on other materials. The heat applied to our ALL-CLAY products would *melt* other plumbing materials. The harder you bake, the harder the object.

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Convince yourself of what we say by making the little experiments described in our Catalogue P-8, "Bathrooms of Character." It will give you a great deal of help in selecting the proper plumbing fixtures.

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Eliminate screening difficulties for English (out-swinging) casements. Keep the flies out. Let us send you details.

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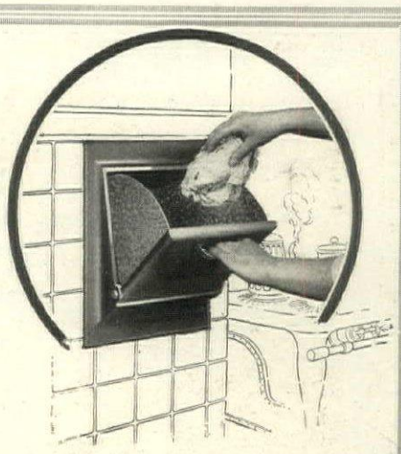
ARE YOU SATISFIED?

Do you continue to use garbage and rubbish cans because you are satisfied? Or do you tolerate them because you think they are necessary evils?



The KERNERATOR

Has at last emancipated the home from these evils.

The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

The material deposited falls down the regular house chimney flue to the incinerator built into the base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required. Not one penny for operating cost and yet you have abolished garbage and refuse cans forever.

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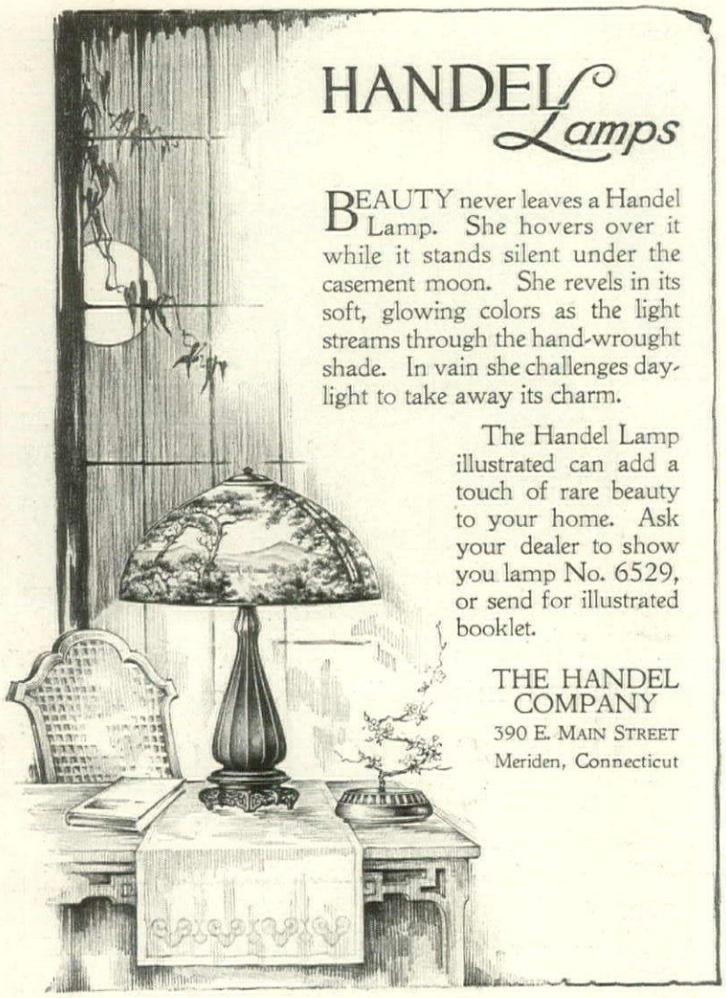

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The Handel Lamp illustrated can add a touch of rare beauty to your home. Ask your dealer to show you lamp No. 6529, or send for illustrated booklet.

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Turn Your back on it

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YOU don't have to buy many *good* rugs in a lifetime, because really *good* rugs naturally wear a long time. So, isn't it strange then, how some people can be talked into buying a rug that "looks" something like a Whittall, just because it costs a few dollars less? They forget that the chief quality in a rug is Durability, and the trouble is that

DURABILITY DOESN'T SHOW ON THE SURFACE

That's why some dealers succeed in getting the extra profit on the so-called "just-as-good" kind. Don't let glib salesmanship deceive you. Invest your money in a Whittall—the rug that grows old gracefully. If you will let Durability and Beauty be your guiding points—your choice must invariably be a Whittall.

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"Oriental Art in Whittall Rugs" is a handsomely illustrated book in colors which anyone may have by writing

M. J. Whittall Associates
313 Brussels St., Worcester, Mass.

Harvesting The War Crop

(*Concluded from page 52*)

white varieties, which are the earliest to mature, are especially likely to be injured in this way. If left exposed to the hot sun they also turn green and deteriorate in flavor. They should be cured under cover in an open, dry shed. Yellow onions may be pulled and laid in rows to dry. They should be turned or raked over every few days to get the tops completely dry as soon as possible. They may then be put under cover in a dry, airy place to be "topped" when convenient before storing for winter. At no time should they be placed in tight barrels, boxes or bins, as they heat readily and this causes either rotting or premature sprouting. The colder they can be kept and the freer the circulation of air about them, the better.

Celery: Such celery as is wanted for early use is blanched in the field by drawing the earth up to the stalks in two or three successive hoeings; by the use of boards; or by the use of one of the convenient celery bleachers now on the market. The latter are especially useful for the home garden, where only a few stalks are wanted at a time. That part of the crop wanted for winter and spring use should have the soil worked in about the stalks sufficiently to hold them in an upright position. Upon the approach of hard frosts, about November first, part of it may be "trenched" or blanched in a long, narrow ditch, dug in some well-drained, convenient position. It should be about 1′ wide and deep enough to take the celery plants, standing on end as they grew, with the tips of the foliage about level with the soil surface. As hard freezing weather approaches the tops should be covered with meadow hay and boards to prevent their being frozen.

Another method of preparing the crop for winter and early spring use is to take up the plants before hard frosts, and store them in long, narrow boxes, about 1′ wide and deep enough to take the plants upright, packed closely together. As in trenching, the roots should be left on and a couple of inches of moist sand should be left in the bottom of each box. The boxes may then be packed in a cold, dark cellar and the stalks will blanch out by the time they are needed. Celery should be handled or stored only when it is perfectly dry.

Cauliflower and cos lettuce require attention as soon as they begin to mature. As soon as the buttons or heads of cauliflower form, they should be protected from sun and rain by tying or fastening the leaves together at the tops. Most varieties of cos lettuce should also be tied, in order to bleach thoroughly; use raffia or soft twine and tie as near the top of the head as possible.

Crops That Stay Out Till Cold Weather

A number of the vegetables are so hardy that the first light frost will not injure them at all—in fact, some of them are much improved in quality by light freezing. A few are so hardy that they remain out the entire winter without appreciable injury.

The Cabbage Group: While cabbage, cauliflower, Brussels sprouts, and kale are all closely allied and are grown in much the same way, they are handled quite differently when it comes to storing. Brussels sprouts and kale are so hardy that they can be left out and gathered as wanted during the early winter months, even in the snow. Cabbages may be left outside until most other things are harvested and there is danger of hard freezing weather. They may then be pulled up by the roots, removing the large outer leaves, and stored when perfectly dry, in a cool, dry place. Frequently space may be saved by tying three or four heads together and suspending from nails in the cellar rafters. If there is not room to keep them all where other things are stored, they may be kept by burying them in a trench of convenient size in a thoroughly drained place, where they may be covered with leaves or straw, over which soil and a thick straw mulch are put before the ground freezes hard.

Potatoes of course are about the easiest of all vegetables to keep. It is better, however, not to dig those that are wanted for winter until quite late. If there is any sign of their rotting in the ground, they should be allowed to remain even if the loss is quite considerable, because if taken up and stored before they will rot in the bins and barrels, and each bad tuber will spoil a number around it. While the potatoes should be allowed to dry off thoroughly after digging, they should not be exposed for many hours to the bright sun, as they quickly discolor or get bitter in flavor.

The Root Crops

The root crops, including beets, carrots, turnips, radishes, parsnips and salsify or oyster-plant, are all quite hardy and need not be gathered until there is danger of their being frozen in. The mistake most often made by the beginner is to cut the tops off from these plants close to the roots. They should be cut with enough of the stubs of the leaf ends left so that there will be no danger of their bleeding. The ordinary method of keeping them is simply to pack them in sand in the cellar, but they can be kept in a deep frame or pit or a trench as described for cabbage, provided enough covering is put on to keep them from freezing hard.

Parsnips and salsify are not injured even by the severest winter weather. I have known them to stand a temperature of twenty degrees below zero without any protection and be plump and sound in the spring and ready to dig as soon as the ground thawed out. Only a small portion of these two crops should be left over in the ground, however, as when it once freezes they cannot be got out until the ground thaws again in the spring. Those required for use during the winter should be kept in the same way as the roots described above.

The Civilized Framing of Pictures

(*Continued from page 27*)

water-colors, like etchings and engravings, need mats. But in knowing this, she is conscious merely of following the fashion. She does not know that a certain vague sense of substance, of weight, dictates the choice. Oil-paintings look too solid and heavy for mats or for narrow frames. Water-colors look too light and too fragile for broad, deep frames, and the mat, well chosen, harmonizes with what appears to be their substance. Attention, Miss Sue! Exercise your feeling for weight and substance. You will not countenance putting brocaded velvets on Toodlekins. Still dainty with the bloom of youth, you would not wear brocaded velvets yourself. In a misty sort of way, you have the principle already. You sense the sort of Toodlekins that infant is, the sort of girl you are. Do as much for a picture. Then, with the impression clearly in mind, consider the weight, the width, the depth, the color, the style, and the degree of emphasis the frame should have. (*Concluded on page 74*)

House on Fresh Pond Parkway, Cambridge, Mass. Charles R. Greco, Architect, Boston, Mass.

ALL woods have certain uses for which they are especially adapted by reason of the peculiar qualities and characteristics which nature has given them; and on their proper selection for these uses, hinges the whole problem of economy in wood construction.

Three centuries of experience in this country have demonstrated that no other wood lasts as long or gives such satisfactory service as

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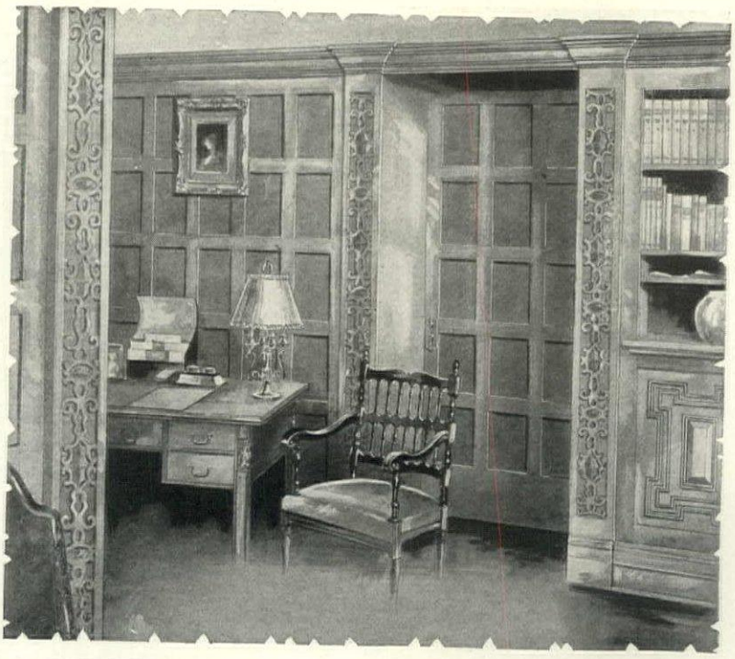

THE wonderful grain of century-old trees, disclosed by the paneling of the walls. Floors as fine as the finish of the "baby grand". This is the elegance of tradition.

Entrust the work to one of the better decorators if it is a large job, not merely to the "lowest bidder".

That kind of a decorator or a higher grade retail dealer will urge Pitcairn Aged Finishing Spar for the "standing" work and Pitcairn Aged Floor Spar for the floors. Both are varnishes of superior richness and enduring elegance.

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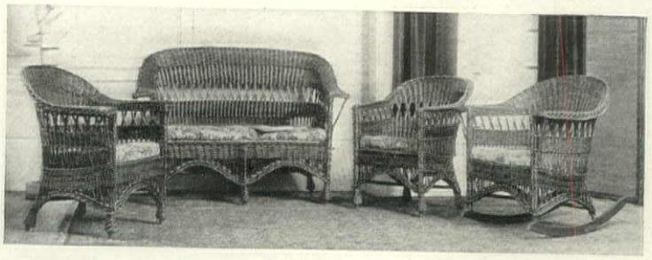

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We are makers of an extensive line of quality willow furniture. Inspect our unusual collection or write for illustrations and prices.

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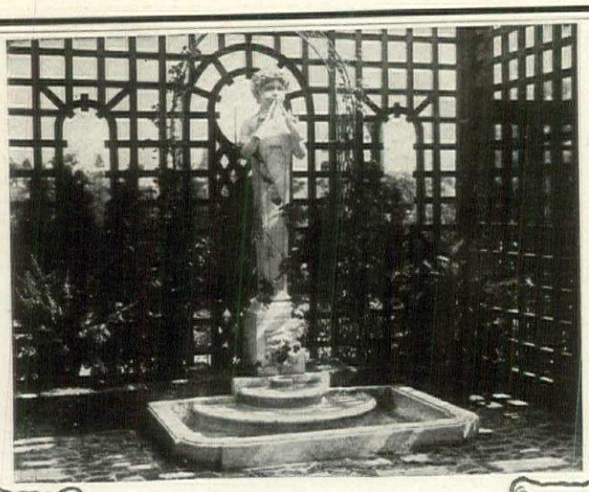

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Our wide experience is at your command to help you make a selection suited to your requirements.

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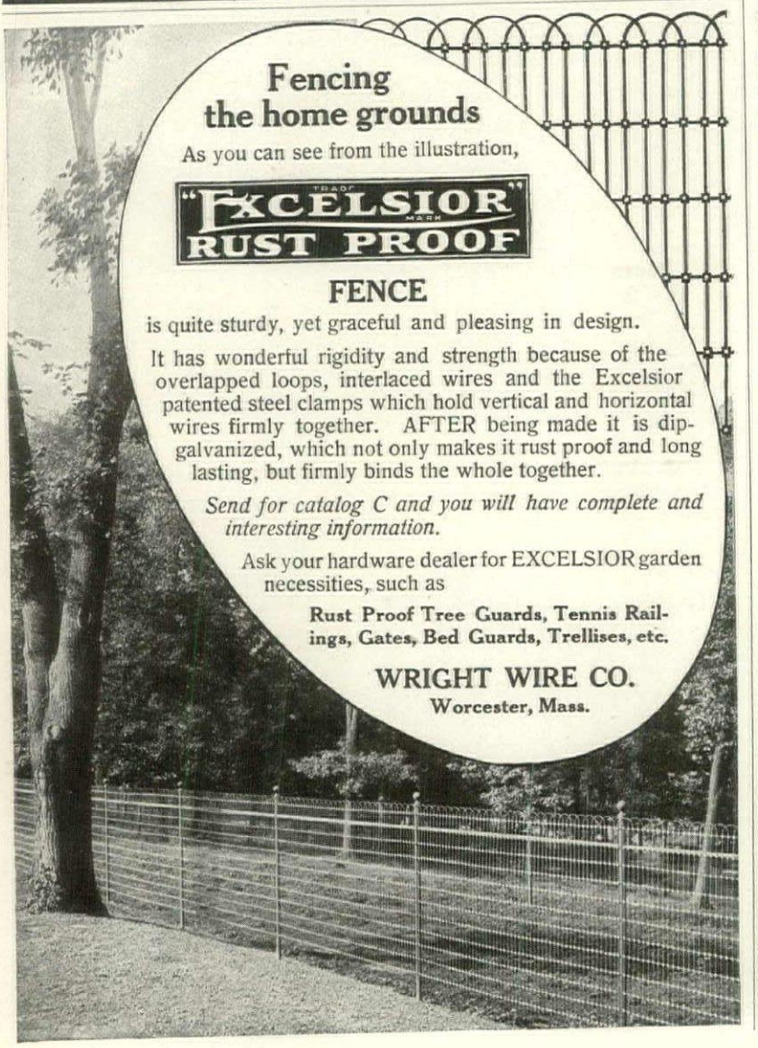

Fencing the home grounds

As you can see from the illustration,

"EXCELSIOR" RUST PROOF

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is quite sturdy, yet graceful and pleasing in design.

It has wonderful rigidity and strength because of the overlapped loops, interlaced wires and the Excelsior patented steel clamps which hold vertical and horizontal wires firmly together. AFTER being made it is dip-galvanized, which not only makes it rust proof and long lasting, but firmly binds the whole together.

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Rust Proof Tree Guards, Tennis Railings, Gates, Bed Guards, Trellises, etc.

WRIGHT WIRE CO.
Worcester, Mass.

The Civilized Framing of Pictures

(Concluded from page 72)

This matching frames to pictures costs effort. Granted. It is as difficult, I admit, as interpretative dancing, where one first feels the music and then gives the feeling a new expression by employing an art which, when all has been said of resemblances, is quite a different affair from melody. To succeed takes genius. But what says George Eliot? "Genius is patience."

Patience, Sue! Patience! The divine Isadora did not create her interpretation of "Iphigenia in Aulis" immediately after first hearing those exquisite strains of Glück's. You did not plan your last gown immediately after discovering what manner of girl you were. To suit anything to anything else requires long, attentive, thoughtful, observing diligence and an unwearying exercise of imagination. Take your time. Think. Feel. Wait. By and by—without guessing how, probably—you will see with your mind's eye the lovely frame that will "become" the lovely picture, precisely as your gown becomes you.

Ferns That Flourish in the House

(Continued from page 47)

The adiantums or maidenhair ferns come in wide variety

temperatures too low, and on shelves too much shaded, nearly all the plumy fronded nephrolepis sorts revert toward the old, normal type. Any check to their growth, as from poor soil or insufficient watering, ends in the same thing. The secret of success with nephrolepis, adiantums, and, indeed, most ferns, is to keep them in continual growth through their growing season and to give them all the light possible without their standing in direct sunshine. The idea that ferns could be grown only in north windows, or in positions heavily shaded, has largely vanished. Commercial growers give their nephrolepis and some other stiff fronded ferns full sunlight except in the warmer summer months. It is safer for beginners in fern culture to place newly purchased or potted ferns in shade, moving them gradually toward the light.

The Importance of Moisture

Should the soil in which adiantums are growing ever become quite dry the fronds immediately wither and their beauty is gone for the season. The best we can do for them then is to give them an inconspicuous place and keep them in as good condition as possible until new growth starts in the spring. Delicate ferns of this character love moisture in the air, but drops of it standing on their fronds in dull weather soon cause black spot and decay. To keep the leaves clean and free from insects occasional syringing is necessary, but this is work for bright days when the moisture will soon dry from them.

Because ferns love moisture in the air it does not follow that they like more moisture at the roots than most plants. Freshly potted ferns revive more quickly if put in a fern case, or if a large box is turned over them for a day or two. This insures a moist, reviving atmosphere. There is danger in giving ferns too much water before their roots have become established in new quarters, or when they are not actively growing. A safe rule is to water thoroughly when potting and afterward only when the top of the soil begins to look dryish on the surface, showing that water is needed. There is a happy medium between dry soil and soil water-logged and sour that all ferns love. Window ferns need more water than those growing in the conservatory because of the drier atmosphere. A good scheme to keep fern roots cool is to pack the space between jardinieres and pots with damp moss.

Pests, Composts and Potting

In too dry atmosphere insects sometimes infest ferns. Their presence is always a sign that conditions are wrong in some way. Syringing the under side of the fronds with clear, tepid water will rout red spider and mealy bug. The thrips can be destroyed with either Paris green or a contact insecticide.

Neither peat nor sand is so much used in the culture of ferns as formerly. Nephrolepis and other strong growing ferns thrive in the same sort of compost that we give geraniums—a mixture of turfy loam and well decayed manure. All ferns like leaf mold in the soil and, if it is not sufficiently porous, add sand enough to make it so. A good fern soil can be pressed firmly into pots and still be so porous that water poured on the surface sinks rapidly. Good drainage is an item to be emphasized. Be sure that the pots for ferns are washed perfectly clean and then fill in about one-fourth their depth with broken pots or charcoal. A layer of moss or cocoa fibre above this prevents soil from washing down into and clogging the drain. The soil is screened only for seedling ferns nowadays. The larger ones like the compost to be in rather rough lumps, but not clods—flakes, we will say. Turn one of your most flourishing young ferns from the pot upon your hand, and you will find most of the roots running between the flakes of compost and down among the drainage, rather than distributed through the bulk of the soil. It is both interesting and delightful to study the quips and cranks of ferns and watch how they respond to your care with increasing beauty.

The stems of most adiantums are dark, wiry and glossy

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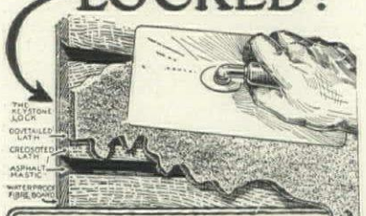

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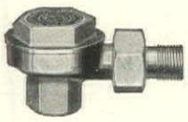

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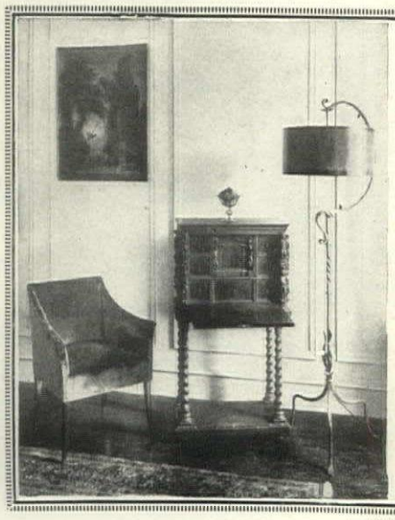

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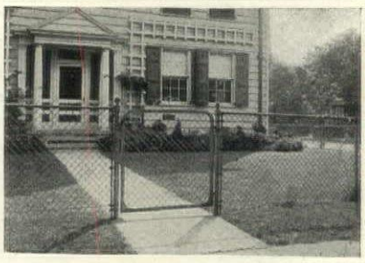

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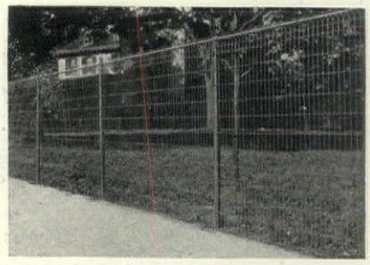

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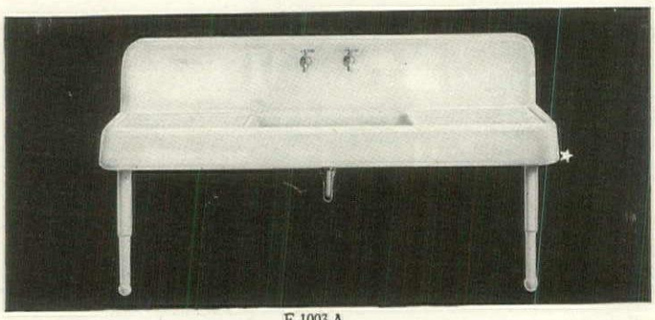

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Indoor Primulas from A to Z

(*Concluded from page 31*)

Seeds of these also germinate unevenly and the seed pans should be discarded late. The culture from seeds is precisely as described for the commoner varieties until brought in in autumn. They should then receive a rest of six weeks or so, being stored in a dark cellar and watered only about once a week, just to prevent their becoming dust dry. This is particularly needful in the case of old divided plants. They may then be brought to the light and forced, when they will blossom steadily with great trusses of bloom for a period of about six weeks to two months. Many of them are fragrant, and though grown largely for winter forcing in England, are comparative rarities in this country.

One word as to the mistaken but prevalent theory that primulas once forced are no good for succeeding years and are fit only for the ash heap. Starting with a few choice colors that were too rare to be thrown away without an attempt to save them, I have seen this theory so completely disproved that I wonder how it found its origin.

All of the primulas mentioned in the accompanying experience chart may be successfully propagated by root division, and these plants in my own experience are as free in blooms as the seedlings, though a trifle later.

By the time blossoming is over you will find your plants showing three or four easily differentiated sections. They look somewhat as though two or three seedlings had been planted close together in the same pot. These sections should be carefully separated, all but a few of the leaves removed, and each section planted deeply in a 2″ or 3″ pot of good soil. These little divisions or offshoots, many of them without roots, should be set in the shade and kept moist. They root as easily as geranium cuttings and in about six weeks you will have thrifty young plants. These may be successfully summered by plugging the holes in the bottoms of the pots so that the roots cannot strike through, and then sinking the pots level with their rims in any shady nook of the garden, where they need little attention except watering.

PRIMULA CHART

Chinensis single—All colors but yellow; large round flowers almost as big as a quarter.

Chinensis double—All colors but yellow; flowers like small carnations, as free blooming as the single.

Stella—All colors but yellow; star-shaped flowers with rounded points. Very free in bloom.

Obconica—All colors but yellow; the freest flowering type. Poisonous to some people.

Floribunda—Yellow; flowers small but very free.

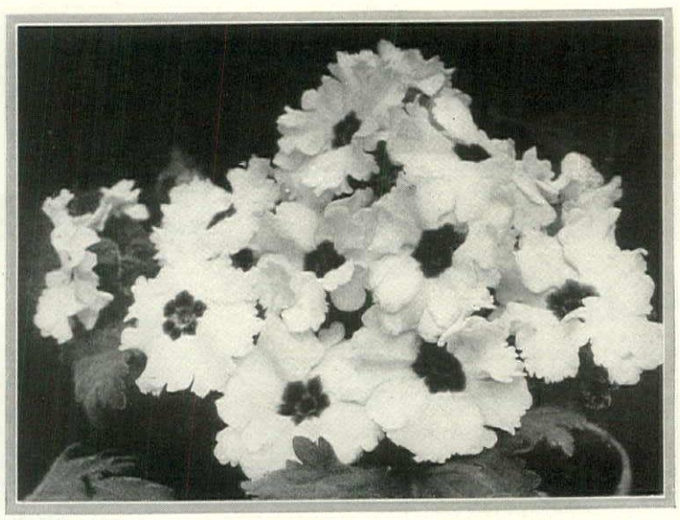
Kewensis—Yellow; flowers larger, slightly fragrant. More exacting in its demands, and I personally have had no luck with it. Extensively advertised.

Veris or *elatior*—Yellow and various; hardy primulas of many unusual shades of bronze, orange, yellow, blue, crimson and laced and striped. Though primarily for garden use, they force beautifully. Slightly fragrant.

Vulgaris—Yellow; the true romantic English primrose. Flowers beautiful and very sweet, but best bunched in a bouquet. Too inconspicuous a plant for good decorative effect.

Malacoides—White, rose, lavender; very light feathery sprays of tiny flowers in great profusion. A new primula that is becoming very popular and is widely advertised.

Forbesii—Rosy lavender; the freest flowering primula known. Flowers small, but borne continuously, even when plants are very young.



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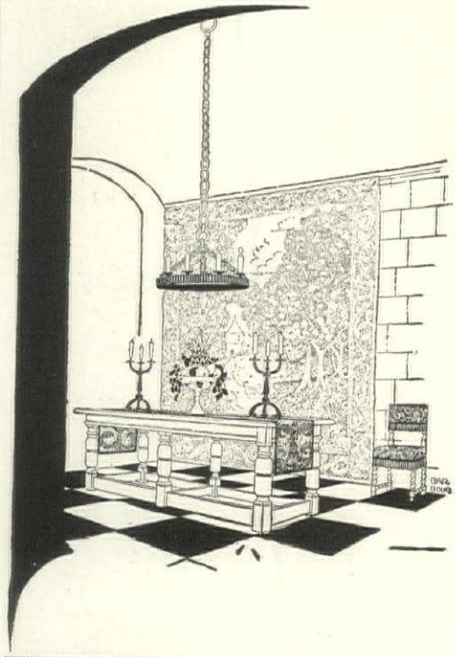

Between meals the dining room of the larger country house assumes an air of dignity befitting its furnishings. Along the refectory table is spread a strip of brocade of a color that tones in with the upholstery and hangings. It is bound with galloon that has been antiqued. Midway is a tall bowl of spotless Cantigalli or Gustafsberg filled with fruits. Wrought iron candelabra stand at either end, silhouetting against a mellow tapestry or panelled wall.

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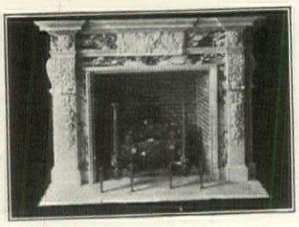

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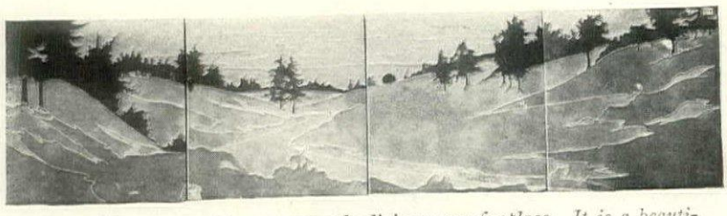


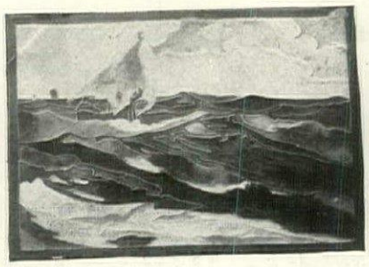
Picture this snow-swept scene over the living-room fireplace. It is a beautifully colored faience, made of four tiles, each a foot square

Tiles of Old and Their Place To-day

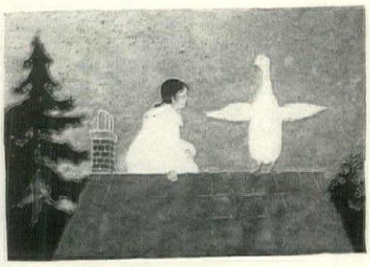
MIRA BURR EDSON

The House & Garden *Information Service, 19 West 44th Street, New York, will be glad to put you in touch with the firms manufacturing tiles.*

Photographs by courtesy of Grueby Faience & Tile Co., J. B. Owens Co., Delft Tectile & Importing Co., African Ceramic & Tile Co., and Mosaic Tile Co.



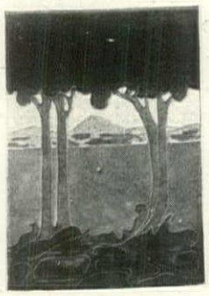
Some idea of the decorative value of this faience panel may be gained from its measurements, 12" by 18"



Of similar size and material, this Mother Goose panel is one of a series of designs for a nursery

THE subject of tiles has been of especial interest of late, largely because the new methods of building allow for greater and more conspicuous use of tiles for architectural purposes. The modern employment of cement makes ornamental tiling almost a necessity; it becomes, indeed, an esthetic requirement, relieving the broad, plain surfaces of this type of building.

The opportunities offered by these surfaces and the renewed interest in art of practical utility have combined to bring tiles and tile-making into prominence, and as a consequence there has been a large and attractive output. Tiles are made for a great variety of uses; for roofing, for the exteriors of buildings, for the floors of halls and porches, the walls of kitchens, pantries and bathrooms, for friezes, mantel-facings and for purely decorative purposes. These uses, in turn, affect both the kind of tiles produced and the designs employed in decorating them, so that we have every sort from the terra cotta and hard-glaze tiles, made to resist the weather, to those suited in material and design to indoor uses—the art ceramics, the faïences and the mosaics.



This formal panel can be repeated indefinitely without fatigue

Of interest is the irregularity of the bits of tile, fitted together after the manner of stained glass

The origin of the art of tile-making is, as a matter of his-

(Continued on page 80)

In this sun-room, tile has been used for both floor and walls with excellent effect. Note the distinction of the formal patterned border

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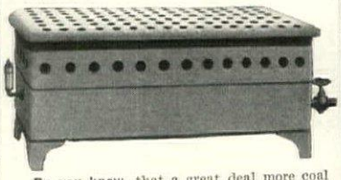

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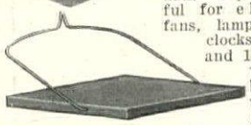

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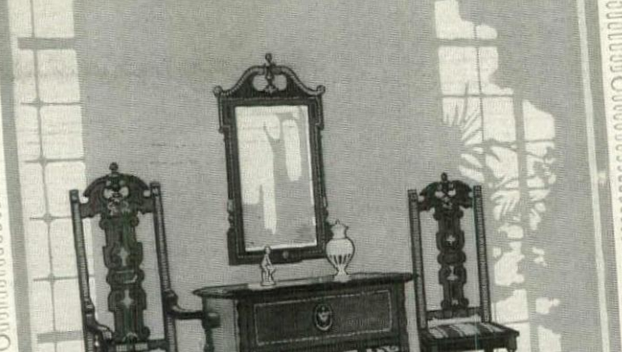

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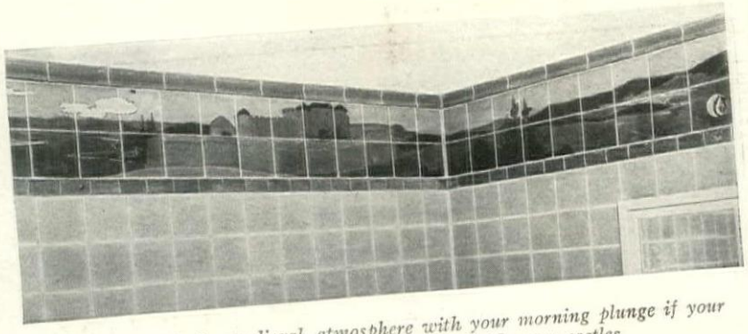
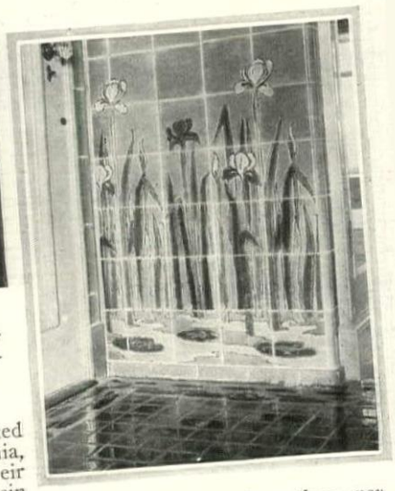


You can soak in medieval atmosphere with your morning plunge if your bathroom walls bear a frieze of solid Norman castles

Tiles of Old and Their Place To-Day

(Continued from page 78)

A large French ceramic panel shows a hunting-scene, magnificent in design and coloring. 6′ by 8′ 6″



Or graceful iris such as these may spring from the bright tiles of your bathroom floor

tory, very ancient, and was perfected at an early date in Egypt, Babylonia, Assyria and Greece. Because of their durability, tiles, like their first cousin pottery, bring across the centuries authentic records of the arts and tastes of ancient peoples. They bring records of history as well, and by this "key to all historic record," as Professor Petrie calls pottery, we have learned much that could not have been discovered in any other way.

For an intelligent understanding and appreciation of modern tiling, some knowledge of the wonderful old tiles is almost essential. The realization of their excellence has been a spur to the manufacture of modern ceramics, and has combined with the encouragement offered by the architectural demand to stimulate the production of tiles of merit.

The tiles of today represent many of the ancient types of tiling. We have actual reproductions of beautiful ancient and medieval tiles, made here in America. From the famous French Government porcelain manufactory at Sèvres have appeared colored tiles in brick after the manner of those made in Babylon. Other tiles range all the way from the simple geometrical patterns to designs of beauty and pictoria interest.

Tiles were com monly used architec turally in Egypt, bea ing guilloche an chain ornaments, bands of fleurettes palmettoes. They sho a fine freedom of trea ment, and appear in variety of colors, cluding several shad of green, dull da blue, blue-gray, red-brown—all be colors associated w Egyptian art of wh ever kind. In Ba lonia and Assyria were set in sun-d bricks and repres ed majestic gods heroes and symb figures. It is that Nebuchadne adorned the city with bricks (t upon which

(Continued on p 82)

The brilliant crudities of Moorish colorings form a striking contrast to the white of terrace, pillars and parapet

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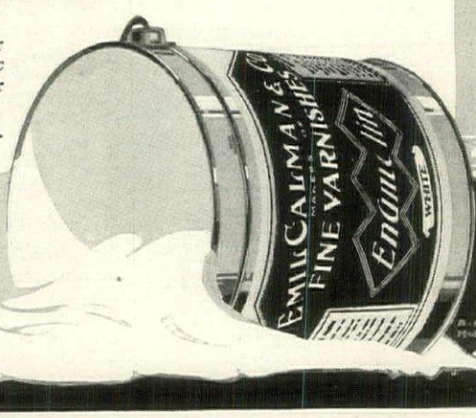

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Callahan Duo-Glazed Sash Co.

1415 Fourth St., Dayton, Ohio.

Tiles of Old and Their Place Today

(*Concluded from page* 80)

mense serpents, standing erect, were shown. The description runs: "Whichever way we look on the wall surfaces of the towers, as well as of the gateway, every part swarms with reliefs."

This wall has been discovered, and has been found to be, it is said, exactly as described in the Babylonian records.

Persian tiles are especially beautiful, so that explorers who come upon them in their original setting are aroused to enthusiastic admiration. Many Persian tiles have come down to us intact from the days of the greatness of Chaldea. They are formed usually of a soft, richly glazed body-clay, ornamented with very graceful floral designs.

As early as 620 B. C., tile is said to have been made in Greece. The more imposing of the Greek temples were roofed with tiles of white marble, exquisitely fitted together. Tiling was also very widely used throughout the Roman dominions. The mosaics which cover the floors, and sometimes the walls, of the houses of Pompeii are of rare loveliness, many precious stones being imbedded in them, so that the recorder of them exclaims, "If a little, second-rate town was the center of so rare an art, what was the grandeur that was Rome!"

Majolica Tiling

The comparatively modern tilings are full of interest, either from the viewpoint of history or of art. The majolica ware of Italy alone can furnish chapters and books of fascinating material. The making of majolica was caused by stimulus from the East. Its name, a corruption of Majorca, is supposed to have been derived from the fact that ships bearing the ware stopped at that island, since there is no evidence of its manufacture there. Many varieties of articles are included under the name majolica, which refers to the method of making and producing the decoration. Not only tiles, as properly understood, but articles of *vertu,* candlesticks, jars and jugs, vases, plaques, indeed any object capable of being made by this particular process. Majolica appeared between the 12th and 13th Centuries, and by the year 1300 had attained a high degree of decorative excellence. The completed product is a soft buff clay, covered with an opaque white glaze, on which has been fired ornament in yellow, blue, green, black and brownish-red. An early form of majolica had an incised decoration, the dull under-color forming the design where the glaze had been scratched away. The finer wares were highly prized and services of such pieces were only made for royal or princely personages, and frequently as presents for the ruling prince. Some of the choicest are single gift pieces, "small plates and scodelle, which it was the fashion for gallants to present, filled with preserves or confetti, to the ladies of their choice." Significant is the work of Lucca della Robbia, who "sought to invent a method of painting figures which, being executed in vitrified enamels, would secure for them endless duration," according to Vasari. We have the familiar Tondi and panels carrying out the art of the time, the figures being modeled in clay and covered with colored, opaque glazes.

Dutch Tiles

With the decorations of Dutch tiles we are all familiar. In England, about the middle of the 17th Century, there was a revival of interest in tile-making when some Dutch potters established themselves at Lambeth and spread over to Fulham, Bristol and Liverpool. "Delft" was made in Belfast two hundred years ago, according to a record. The first tile work of architectural importance in England was the floor of Temple Church, London, for which medieval tiles were reproduced by the Mintons from examples taken from the ancient Chapter House, Westminster. A modern example of English tiling is to be seen in the tiled pillars of the refreshment room of the old South Kensington Museum, London.

American Tiles

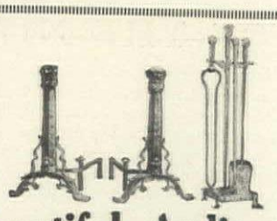
In this country the making of tiles, due to the new inspiration mentioned already, has been taken up with enthusiasm by potters. The styles vary greatly in color and texture, showing Spanish, Moorish, German, old English and other designs. The interesting way in which they may be used to decorate a modern façade is shown in a house on 19th Street, New York City. The tiles are set off with especial refinement and brilliancy by the rough cement background. The large panel over the door is of a pleasing, medium blue color, and the decoration is of a peacock, the whole panel being in four parts. These were taken from the Basilica of St. Apollinaris at Ravenna. Around it is a border of tiling and cement and the small tiles which ornament the ground show two swastika forms. One of these is copied from a tile excavated at Tyro, the other copied from one excavated at Persepolis. This doorway is further enhanced by large garden pots, one on either side. These are made of the same materials, a gray, negative concrete, with tiles of historic design in dull greens and blues and browns imbedded in the material of the vase. The tulip design on one of these vases is 18th Century German.

Other exterior tile decoration has been employed by Price and McLanahan, of Philadelphia, both in that city and outside it, notably in the Hotel Blenheim at Atlantic City. The building is of hollow terra-cotta blocks covered with cement, into which tiles are set, which vary from those of geometric pattern to elaborate mosaics showing the forms of marine creatures. These vari-colored tiles give a touch of gaiety and an appropriate holiday air to the building.

For Mantels and Floors

For mantel-pieces and floors, tiles have always been sought, and for these uses there are many developments. In Detroit a church pavement has been made which is a beautiful example of what the newer art is doing in this regard. Each design was made with careful reference to the effect of the whole, and carries symbolic significance. For the floor of the Capitol at Harrisburg there is used a new kind of "clay-mosaic." The tiles or blocks are made by cutting the parts of the design from different colored clays and uniting these by means of a broad outline of cement, which takes much the part of the lead lines in stained glass. The method itself imparts a decorative quality to the design so used.

Among interior designs for mantel-facings are friezes and panelings which become in some instances quite pictorial, yet hold well within the necessities of decorative design. These show landscape effects, flights of birds and the like. While when carefully placed they are very effective and beautiful, judgment is needed in placing them in appropriate relation to other decorations. The design is included in a slightly raised outline and the glazes are painted over the parts enclosed. Such tiles, or series of them, are so planned that an almost limitless variety of arrangements can be had by exercising a little ingenuity in setting them up.



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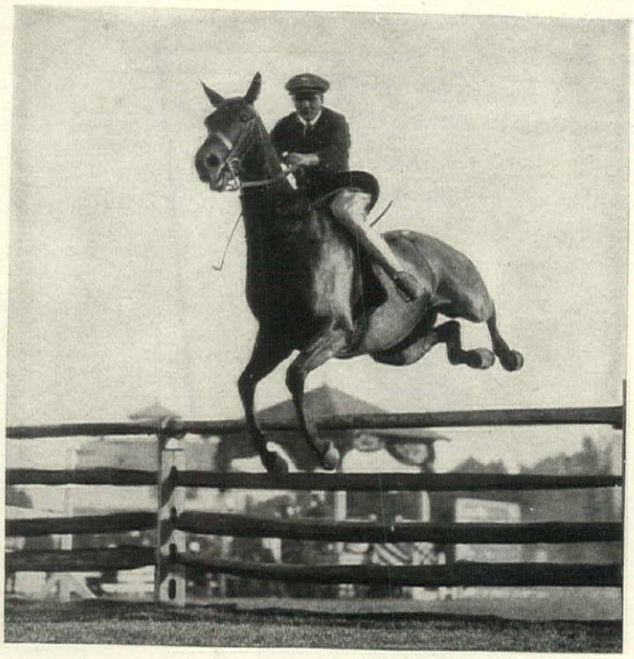

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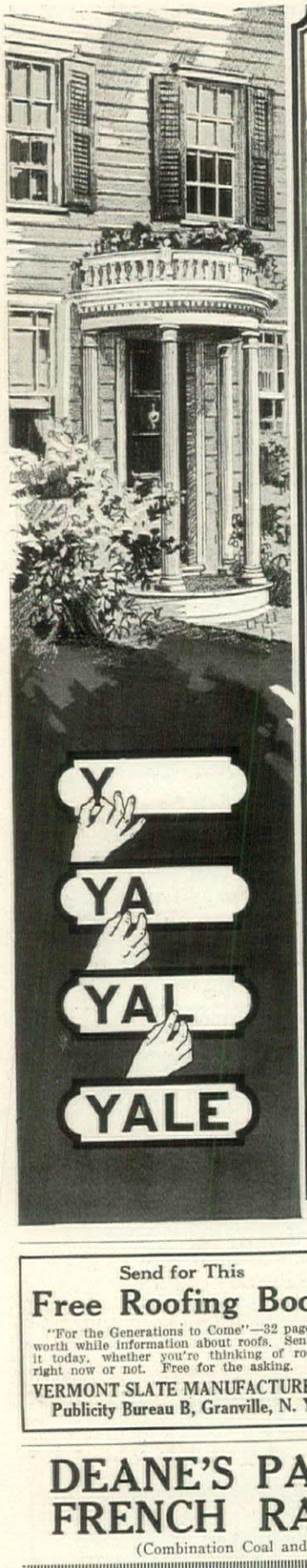

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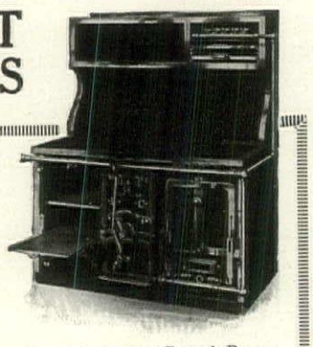

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THE DEATH-LILY OF THE NILE

WHEN the late Alexander Hamilton, direct lineal decendant of the Revolutionary lady-killer and duellist, Alexander 1st, was traveling in Egypt shortly before his death, he discharged a dragoman one day in a fit of anger, and the man went away muttering dire threats of vengeance in his bushy beard. The bluff old American laughed at the man's ferocious scowl, and forgot the incident.

About two weeks later when he reached Alexandria he found in his mail a small package postmarked Cairo. On opening it he found a box, and inside it, carefully wrapped in tissue paper, was a brown and withered bulb. Under the bulb lay a sheet of papyrus inscribed with such characters as we associate with the tombs of the Ptolemys or Cleopatra's Needle. Not being conversant with the dead languages Mr. Hamilton was unable to read the papyrus, but he was a lover of flowers and he did not remember ever having seen a bulb quite like the one he found awaiting him at Cairo, so hard, so withered was it.

He put the bulb carefully away, and when he reached London he induced a professor of Egyptology to translate the papyrus. It said:

"If you would possess the identical blue lily of the Nile and behold the flower which wreathed the barge of Cleopatra on her imperial journeys, plant this in your garden and when it blooms all the wisdom of Isis will be yours."

Mr. Hamilton was a very practical man and he paid little attention to the message on the scroll, but he did want to know if the flower imprisoned in the withered bulb like a mummy in its case was worth taking home and planting.

The Lily's Legend

"This" said the professor, "is not the common blue lotus of to-day, if your friend speaks the truth, but the extinct azure blossom known to ancient Egypt as the death-lily of the Nile. It blooms at irregular intervals according to the meager details we can gather from the few—very few—tablets which refer to it, but when it blossomed the head of the house died. Strangely enough there are no pictures of it anywhere on the walls or inscribed on any of the tablets so far discovered. The Egyptians held it in superstitious awe, and when the lily blossomed, and the owner died, the bulb was always entombed with him. Would you care to sell this bulb?"

The professor's eyes sparkled with eagerness, his whole tense attitude expressed interrogation; covetousness was written large upon his wrinkled face. But Mr. Hamilton was wealthy and flowers were his hobby. Not for an instant did he feel any superstitious fears regarding the penalty attached to the ownership of the lily. In fact he considered it a mere fairy-tale gotten up by the professor to intimidate him into passing on the "loaded" bulb to somebody else. He received more than one offer from Egyptologists for the bulb before he left London, and each time he was approached the interview served only to strengthen his belief that he had a floral treasure. After these experiences nothing would have induced him to part with it, and he hastened his departure for home in order to plant it.

The gardener at his country estate at Irvington-on-Hudson performed the ceremony under Mr. Hamilton's watchful eye, and twice a day thereafter Mr. Hamilton visited the place where the bulb lay in the soft mold, watering the spot with his own hands and waiting impatiently for it to germinate.

"I think it's a dale too owld," said the gardener, "to have any loife left in it". But after Mr. Hamilton had given up hope, one morning a slender dagger of green shot up through the earth, soon followed by another and another until a cluster of elongated dark-green leaves luxuriantly unfolded. Roots, too, writhed out of the dirt, serpent-wise, coiling and twisting, but no flower-spike appeared that summer nor the next, to Mr. Hamilton's intense disappointment. Once or twice he thought of the legend of the lily, but he put it from him as unworthy of common sense, and ascribed the non-appearance of blossoms to the change in climatic conditions or to the fact that the bulb had been so long dry.

"Or perhaps," said Mr. Hamilton, "it may not bloom until it is just so old—something like the century plant." But each autumn the bulb, now a bunch of tangled roots, vividly like a mass of dark, intertwined and squirming water-snakes, was lifted from the ground before frost and carefully packed away in protecting layers of paper, and each spring it was again returned to the warm bosom of earth. Oddly enough no new bulbs appeared—just the same old bulb with the long sinuous roots shooting out of it.

The First Blossom

Then in August of the fourth summer the death-lily blossomed. From the center of the deep green leaves— on which no living insect or worm ever ventured—appeared a thick spike with a round knob at the top. For six weeks it shot upward, the knob becoming a ball, first pale green, then finally touched with delicate blue verging on lavender, and at last unfolding into a glorious ball of blossoms, perfectly round, and formed of countless lilies crowding closely together to form a great fragrant globe of pale-blue, exquisite, waxy, and breathing a heavy sweetness almost overpowering.

I say the flowers were pale blue, but they were not the ordinary azure of any other blue flower,—they might also be termed lilac, for the color was a delicate blending of the palest tints of both. Each individual lily was 2″ in diameter, about 4″ long, with a clear green stem not exceeding an inch in length, and all springing from the central core in such symmetrical regularity that each flower fitted exactly to the next flower, neither overlapping nor falling short, thus forming the globe of flowers which was fully ½′ in circumference. The stem supporting this magnificent ball of blossoms was nearly 4′ tall, strong, thick, smooth as jade and straight as a flagstaff. There was not a blemish on plant or blossom —leaf, stem, and flower were alike perfect, free from parasites, and shunned by every living thing. Despite the intoxicating fragrance exhaled by the cluster of lilies not a bee went near it, and hummingbirds, butterflies and all creeping, crawling, or flying things avoided it. It was like an orbed floral sceptre towering above the modern blossoms in the garden, truly a royal flower radiating the majesty and the deadly mystery of the East.

The Second Fatal Flower

Mr. Hamilton saw its glory but once. He died before the green leaves sprouted again. Some member of the family with a superstitious streak gave the root-swathed bulb the next spring to my father, who was also a great lover of flowers. Set out in a sunny spot in his garden it grew luxuriantly but refused to bloom until the third summer, when again put forth the tall spike crowned with the ball, to my father's great delight. But he was destined never to behold its glory. On the morning the lily blossomed for the second time in America my father lay dead and we cut the magnificent stalk of lilac-blue perfection to lay upon his coffin.

After his death we shut up the house and moved away. That fall I gave the root-bulb of the lily to a friend, a physician in Philadelphia, who scoffed at superstition and who was also a flower lover. It flowered the first year it was in his possession, but he too became a sacrifice. It opened about four o'clock of an August afternoon while he was visiting a patient in the suburbs

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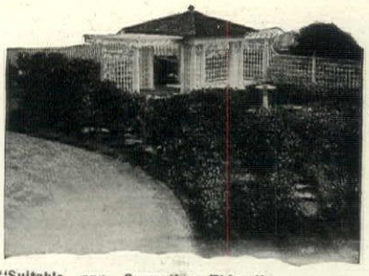

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Autumn Haze in the Garden

(*Continued from page* 35)

for their color and their spikey manner of growth and may be used to accent corners or to aid weak spots in the garden where other plants have failed to account for themselves.

Pink and white snapdragons and lavender and white stocks are both good fall blooming annuals. Violas, if sown early in the spring, will be sheets of bloom until frost and will fill the garden with the fragrance of violets.

If you must have cannas use the new pink or white ones. They, like the poor, long suffering petunias have their good points if one is not led astray by the "orange scarlets" and "rich crimsons" of the nurserymen's catalogs.

For Brighter Colors

A brighter September border could be made by utilizing a shrubbery bed and planting in it the ubiquitous hardy aster and a rusty brown double rudbeckia called Riverton Beauty. Blue spirea and African marigolds or orange zinnias will fill the front of the bed, with lower growing groups of French marigolds or annual wall flowers. I should not, however, advise all four "fillers" in an average border, good sized groups repeated at intervals being always more effective than an infinite variety.

Last year I found violet butterfly bush and the brown rudbeckia charming together in brass bowls in the house. This year they are living side by side in the garden, having proved such good neighbors in the house.

The tall growing, deep blue monkshood (*Aconitum autumnale*) and white Lady Lenox cosmos are lovely together, either in the garden or house in October. Japanese anemones, Queen Charlotte and *alba*, there are; and dahlias will bloom until the chrysanthemums come, making six weeks of cool, "livable" colors in the flower garden while summer bids us a warm farewell.

Birds of Passage

ONLY in birds (unless we except fishes) is true migration instinct found. Erratic, semi-migratory movements of insects take place; scarcity of food or some other strongly compelling cause induces, from time to time, a semblance of migration among some of the mammals, but only the winged and feathered inhabitants of the globe exhibit a seasonal rhythmic swing from south to north and *vice versa*.

Our modern knowledge embraces much data respecting the actual migratory movement, its date of commencement, duration and termination; the termini of the journey, the route followed, and the manner in which the traveling is performed. We have accumulated a great mass of statistics concerning the time in spring and fall when certain feathered wanderers may be reasonably expected to appear at a given point along their route. We know that the method of performing these journeys varies much between species, as in length of flight that takes them from winter to summer homes and return, whether they fly almost continuously or by short, leisurely stages; whether flights are mostly by day or night or both; the route followed, and whether this is changed by varying weather or other conditions. It is well established that some species flock and fly almost entirely by themselves, that others are found widely scattered among flocks of other species, that in still other cases two or three species may almost certainly be found flocked together, while in some instances the flight is performed more in an individual and straggling manner. It is a fact well known to many gunners that the course and the manner of certain species of migrating birds have been changed materially within recent years, perhaps permanently, and that temporary changes of this character constantly occur, due to easily recognized causes. That class of birds whose life cycle is, perhaps, best known is naturally the one which includes those classed as game birds. Notably, as regards migration, these birds fall readily into three divisions: the water fowl, including ducks, geese, and swans; the Limicolæ or shore birds, principally the sandpipers and plovers; the gallinaceous birds such as the bob-white or quail and the ruffed grouse or partridge.

The southward fall migration of the first-mentioned division may, perhaps, be readily ascribed to searching for wide and rich feeding areas, where open water is assured; the northern flight to a similar seeking of ample breeding grounds. While the southward flight is in some few instances continued as far as the West Indies and South America, in the main the movement is only sufficient and in general seems to conform to the cause assigned. In suitable localities on the New England coast and along Long Island we find an abundant representation of this division braving the rigors of winter, while in the wonderful breeding grounds along the coast of North Carolina, their numbers seem only to be limited by the persecution of the gunners. The northward journey of the members of this division, it is true, is for the most part, extended well into the Arctic or sub-Arctic regions, but this is largely a matter of necessity, to secure sufficient areas of suitable nature where they may breed in peace. Where birds of this division are not harassed in late winter and spring by shooting, it has been found that they often remain in considerable numbers to breed much farther south than the usually ascribed southern limit of summer residence.

On the other hand, the migratory movement of the second division mentioned is one of the most extreme known. Such birds as the golden plover, black-bellied plover, buff-breasted sandpiper, and others of their kind are startling examples of the most wonderful migration flights. The golden plover, breeding within the Arctic Circle, often extends its quarters as far south as Patagonia. Of necessity the breeding season is short, but nearly six months is spent in winter homes. About four months of the year is spent in their spring and fall journeys, which are sometimes as much as 3,000 miles in length. In spring they travel northward *via* the Mississippi Valley, but in fall they go south by the way of Labrador and Nova Scotia, from the latter point launching out to sea, and in favorable weather often making a trip of 2,400 miles to South America without a known stop. There seems good reason to believe that this avoiding of our coast has increased in frequency since the shooting of the birds by the barrelful so reduced their numbers, and overmuch endangered a coastwise journey.

The black-bellied plover breeds equally far north and, on this hemisphere, winters in the West Indies, Brazil, and Colombia. The buff-breasted sandpiper summers as far north as the Arctic coast and winters south of Uruguay and Peru. Migratory movement in all such birds has been undoubtedly affected by changed coastal conditions and excessive shooting.

The third division represents birds that are practically unaffected by migratory instinct. The bob-white and ruffed grouse are permanent residents where found, till adverse circumstances force them to leave, or extermination removes them from a locality.

—B. S. Bowdish.

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